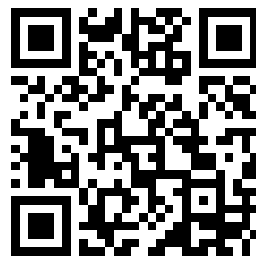


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.. ANGELA DILLER ..

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# FIRST THEORY BOOK

By

ANGELA DILLER



G. SCHIRMER, Inc., NEW YORK

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## PREFACE

### Object

The object of this Theory Book is to provide the student with such a background of musical experience, through his *sense of hearing*, as well as through his intelligence, as shall enable him to study to some purpose Form, Harmony, and the other branches of Musical Theory.

The work covered in this book is, therefore, distinctly preparatory, and is intended to precede, not to replace, more formal study.

### Method of Study

The subject-matter of all theory books is approximately the same. The differences between them are largely in the order and manner of presentation of the various topics. In this book, the explanations and directions for practising the Exercises may seem unnecessarily detailed; but, at the risk of being tedious, the author has endeavored to write out the consecutive steps that most students must take in mastering the different subjects.

In the opinion of the author, phrasing should be introduced in music-study at the earliest possible moment; hence its place at the beginning of the book. The experienced teacher will, of course, teach two topics, such as Phrasing and Scales, or Note-Values and Scales, at the same lesson, if it seems advisable to do so.

### Ear-Training

The most vital part of the whole subject of Theory teaching is Ear-training. It is impossible to overstate the importance which the training of the ear should occupy in the minds of both teacher and pupil.

It is much more necessary that a pupil shall recognize scale-degrees, intervals, chords, etc., by hearing, than that he shall know them merely by name, or when he sees them on paper.

As far as possible, everything that the pupil learns as an intellectual fact, should first have been registered through his sense of hearing.

Dictation, oral and written, is the surest way for a teacher to discover just how much a pupil hears. It is almost impossible to spend too much time on dictation exercises.

The pupil can train his own ear to a large extent by singing. Therefore, many of the exercises are to be sung.

It is so very possible for a pupil to write a correct exercise without having the vaguest idea of what it sounds like, that the author suggests that the pupil shall sing aloud the pitch of every note *while he writes it*. All writing should, of course, be done away from the piano.



### Necessity of Correlated Study

The author is convinced that the first approach to the theoretical study of music should be through the sympathetic analysis of music itself. It is better for a pupil to discover the fundamental laws of harmonic progression, by analyzing simple melodies simply harmonized, than it is for him to be told about chords that are easy to explain theoretically, but which he will seldom meet in the music he is playing.

Many a student of Harmony who can recognize an intricate series of chords on paper, is quite unable to recognize even the most elementary harmonies when he hears them, or when they are used in connection with a simple melody; to say nothing of being able to harmonize a simple melody on the piano.

Nothing is more deadening than a collection of "inert facts."

The author has endeavored to put into practical and convenient shape some of the material used and developed during many years' teaching. After going through the exercises, the average student should have acquired a fairly good ear, and a general knowledge of the most familiar chords. He should be able to study a book on Harmony with comparative ease and intelligence.

ANGELA DILLER.

New York, Jan., 1920.

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# PART ONE

## CHAPTER ONE

### Rhythmic Design

*Rhythm* is the motion of music.

*Meter* expresses the way in which this motion is measured.

The simplest meter consists of two beats or pulses, a heavy beat and a light beat. Either of these beats may come first. In each case the meter is the same, because two beats are involved; but the rhythmic feeling of the two is entirely different. Any word of two syllables illustrates this rhythmic grouping. The word "donkey" is an example of the heavy beat coming first. The word "giraffe" is an example of the light beat coming first.

The bar in music is placed before the stressed beat of each measure. This beat is counted "*One*." If the meter of the words "donkey" and "giraffe" were expressed in note-values, and each syllable were a quarter-note, the bars would be placed before the stressed syllables as follows:

|Donkey = | ♩ ♩  
Gi|raffe = ♩ | ♩

The meter of both words is  $\frac{2}{4}$  ("two-four"), but the rhythmic feeling of the words is different. This rhythmic feeling, or *Rhythmic Design*, may be expressed in numbers showing which syllable is stressed. The rhythmic design of Donkey is "*One-Two*," and of Giraffe, "*Two-One*."

The tune beginning



is a musical example of the rhythmic design "*One-Two*."

The tune



is an example of the rhythmic design *Two-One*.

**EXERCISE 1.** Write a list of ten words illustrating the rhythmic design *One-Two*.

**EXERCISE 2.** Write a list of ten words illustrating the rhythmic design *Two-One*.

**EXERCISE 3.** Look over the melodies on pages 12 and 13, and find examples in  $\frac{2}{4}$  meter of each of the above rhythmic designs.

The same possibilities of rhythmic design occur in  $\frac{3}{4}$  meter, where we have one heavy beat and two light ones.

In  $\frac{3}{4}$  ("three-four") meter there is the rhythmic design *One-Two-Three*, illustrated by the word "elephant":

$\frac{3}{4}$  | ♩ ♩ ♩

Much more common musically is the rhythmic design *Three-One-Two*, illustrated by the word "mosquito":



And less frequently there is the rhythmic design *Two-Three-One*, illustrated by the word "kangaroo":



The following are musical examples of these rhythmic groupings. This melody



is an example of the rhythmic design *One-Two-Three*.

The following is an example of the rhythmic design *Three-One-Two*:



And this is an example of the rhythmic design *Two-Three-One*:



**EXERCISE 4.** Write a list of ten words illustrating the rhythmic design *One-Two-Three*.

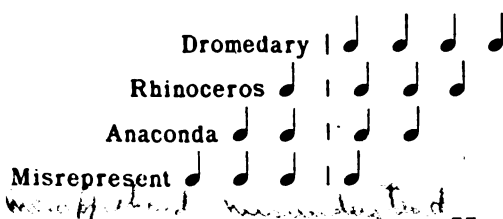
**EXERCISE 5.** Write a list of ten words illustrating the rhythmic design *Three-One-Two*.

**EXERCISE 6.** Write a list of ten words illustrating the rhythmic design *Two-Three-One*.

**EXERCISE 7.** Look over the melodies on pages 11 and 12, and find examples in  $\frac{3}{4}$  meter of the rhythmic designs *One-Two-Three* and *Three-One-Two*.

In  $\frac{4}{4}$  meter there are four rhythmic designs, namely, *One-Two-Three-Four*, *Four-One-Two-Three*, *Three-Four-One-Two*, and, very rarely, *Two-Three-Four-One*.

Words illustrating these rhythms are:



The following melodies illustrate these rhythmic groupings. Here is an example of the rhythmic design *One-Two-Three-Four*:



The next is an example of the rhythmic design *Four-One-Two-Three*:



This is an example of the rhythmic design *Three-Four-One-Two*:



Lastly, an example of the rhythmic design *Two-Three-Four-One*:



**EXERCISE 8.** Write a list of six words illustrating the rhythmic design *One-Two-Three-Four*.

**EXERCISE 9.** Write a list of six words illustrating the rhythmic design *Four-One-Two-Three*.

**EXERCISE 10.** Write a list of six words illustrating the rhythmic design *Three-Four-One-Two*.

**EXERCISE 11.** Write a list of three words illustrating the rhythmic design *Two-Three-Four-One*.

**EXERCISE 12.** Look over the melodies on pages 11 and 14, and find examples in  $\frac{4}{4}$  ("four-four") meter of the rhythmic designs. *One-Two-Three-Four*, *Four-One-Two-Three*, and *Three-Four-One-Two*.

**EXERCISE 13.** What is the rhythmic design of:

1. Schumann's Soldiers' March. 2 1
2. Handel's Largo. 1 2 3
3. Swanee River. 1 2 3 4
4. Auld Lang Syne. 4 1 2 3
5. "Pilgrims' Chorus" from *Tannhäuser*. 3 1 2
6. Home, Sweet Home. 4 1 2 3
7. Annie Laurie. 4 1 2 3

Rhythmic grouping is the most important element in intelligent playing. It bears the same relation to the meaning of music, that correct grouping of words does to the meaning of language.

The most *usual* rhythmic designs, are those that begin on either the first or the last beat of the measure. That is, in  $\frac{2}{4}$  meter the usual rhythmic designs are *One-Two*, and *Two-One*; in  $\frac{3}{4}$  meter the usual rhythmic designs are *One-Two-Three*, and *Three-One-Two*; and in  $\frac{4}{4}$  meter the usual rhythmic designs are *One-Two-Three-Four*, and *Four-One-Two-Three*.

Many people count "by the measure," always beginning on the first note after the bar, and pausing to take breath before the next bar. That is, they will count *any* piece written in  $\frac{3}{4}$  meter *One-Two-Three*, quite irrespective of what the *rhythm* of the piece may be. But, for example, it is as unintelligible to count "The Star-Spangled Banner" *One-Two-Three*, and to group from bar to bar:



\*The term "meter" (in the phrases "two-four meter," "three-four meter," etc.) is used instead of the more generally accepted term "time" ("two-four time," "three-four time," etc.) to prevent the possible confusion of *time* (rate of speed) with *time* (division of the measure). Hence, further on, the term "meter-sign" is employed instead of "time-signature."

as it would be to group the words, "Oh say, can you see, By the" in reading the poem.

In general, the same rhythmic design persists throughout a tune. Later we shall find infinite variations within the general rhythmic scheme. For example, the Bach Minuet quoted below is in  $\frac{3}{4}$  meter; but if it is phrased as indicated (which makes very good sense), we find the following rhythmic designs : *One-Two-Three*, then *Three-One-Two*, then *Two-Three-One*.



## CHAPTER TWO

### Phrasing

Phrasing in music means the *grouping* of tones into phrases and sentences. The rhythmic element plays a most important part in phrasing, although the melodic element (the shape of the tune as regards pitch) and the harmonic element (the combinations of tones heard with the melody) are also to be considered.

As a preliminary study to the phrasing of melodies, we will discuss the rhythm of lines of poetry. We found that the rhythmic character of words can be roughly expressed by note-values. The same is true of simple lines of poetry.

Take, for example, the line:

Sunlight falls on tree and grass.

If a bar is placed before each stressed syllable, and a double-bar at the end of the line, we have:

| Sunlight | falls on | tree and | grass. ||

If the line is repeated aloud in a "sing-song," it will be noticed that we instinctively pause after the word "grass," or else hold it twice as long as each of the other syllables. Therefore, if note-values are written under the syllables, we have:

$\frac{2}{4}$  | Sunlight | falls on | tree and | grass, ||  
  
or  $\rho$

with "grass" expressed by a quarter-note and a quarter-rest, or by a half-note

The meter is  $\frac{2}{4}$  and the rhythmic design *One-Two*, that is,  $\frac{2}{4}$  | ||

The line might also be expressed in  $\frac{3}{4}$  meter, with the first note of each measure twice as long as the second:

$\frac{3}{4}$  | Sunlight | falls on | tree and | grass, ||  
  
or  $\rho$ .

In this case the word "grass" fills an entire measure, and has three counts. The bars are in the same places as in the  $\frac{2}{4}$  version, but the meter is now  $\frac{3}{4}$ , and the rhythmic design *One-Two-Three*:  $\frac{3}{4}$  | ||

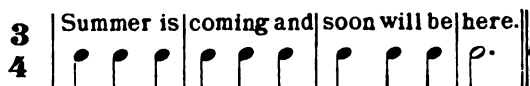
It is simpler, however, to write it in  $\frac{2}{4}$  meter.

If the line were: "The sunlight falls on tree and grass," it would be written:



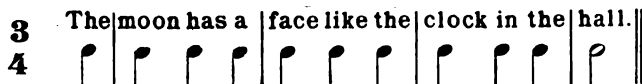
The meter is still  $\frac{2}{4}$ , but the rhythmic design is now *Two-One*. The "grass," as a pupil observed, has been cut short and is expressed by a quarter-note.

The line "Summer is coming and soon will be here," would be written:



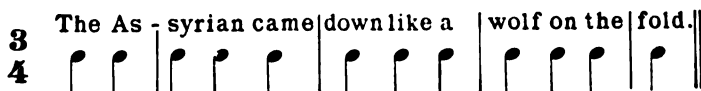
Meter,  $\frac{3}{4}$ ; rhythmic design, *One-Two-Three*.

The line "The moon has a face like the clock in the hall," would be written:



Meter,  $\frac{3}{4}$ ; rhythmic design, *Three-One-Two*.

The line "The Assyrian came down like a wolf on the fold," would be written:

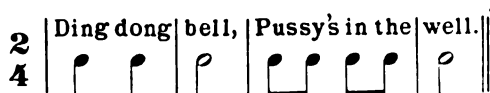


Meter,  $\frac{3}{4}$ ; rhythmic design, *Two-Three-One*.

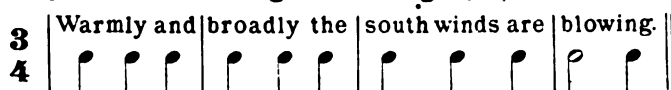
**EXERCISE 14.** Copy the following lines. Place a bar before each accented syllable, a double-bar at the end of each example, and write the note-values under each syllable. Use  $\frac{2}{4}$  and  $\frac{3}{4}$  meter only. State meter and rhythmic design of each example.

1. The leaves are dancing in the breeze.
2. Hear the skylark singing clear.
3. Merrily, merrily, over the snow,  
Merrily, merrily, sleighing we go.
4. In winter I get up at night  
And dress by yellow candle-light.
5. Now the sun is laid to sleep.
6. The summer is fading, the autumn is near.
7. The waves are dancing fast and bright.
8. In their nests in the tree-tops the birds are asleep.
9. Hurrying, skurrying, rushes the brook.
10. Haste thee, nymph, and bring with thee  
Mirth and youthful jollity.

Very often two syllables come on one beat. They would be written as two eighth-notes. Example:



Very often a line will be irregular in the number of its syllables, although the rhythmic feeling of the line is perfectly simple. Example: "Warmly and broadly the south winds are blowing." The last measure, "Blowing," has two syllables instead of three. The first syllable has the greater length, so it is written as a half-note.





**EXERCISE 15.** Copy the following lines. State meter and rhythmic design of each. Be sure that the bars are placed correctly; then write the note-values.

1. Hot cross buns;  
Hot cross buns,  
One a penny, two a penny,  
Hot cross buns.
2. Rain, rain, go away,  
Come again another day.
3. There once was a bird that lived up in a tree,  
And all he could whistle was, "Fiddle-dee-dee."
4. Twinkle, twinkle, little star,  
How I wonder what you are.
5. Oh, laughing and singing the brook flows along  
And sings as it travels the wind's merry song.
6. A birdie with a yellow bill  
Hopped upon my window-sill.
7. Swing high, swing low,  
While the breezes they blow.
8. Open the gates as high as the sky  
And let King George and his men pass by.
9. With waving of banners and beating of drums,  
With sounding of trumpets the General comes.

The next step is to learn the phrasing of simple melodies.

The first thing to do is to look over the melody as a whole, and find out the relationship of the different phrases; that is, to discover what phrases are alike and what are unlike. Music, unfortunately, is printed so that nothing in the spacing on the page helps the eye to see these relationships.

Poetry, on the contrary, is usually printed so that the eye can follow the rhythm by the length of the lines, and can follow the rhymes by the indentation on the page of the lines with rhyming endings. For example, take the stanza:

Now the day is over,  
Night is drawing nigh,  
Shadows of the evening  
Steal across the sky.

The eye realizes at once that the four lines are to be taken as a whole, that the first and third lines are related, and that the second and fourth indented lines are related. If the stanza were printed as follows:

Now the day is over, night is drawing nigh, shadows of the evening steal across the sky.

though the rhythm and rhymes are the same, it takes much longer to discover the rhythmic sense, as there is nothing to make it clear to the eye.

Music often has the same elements of rhythm and rhyme that poetry has, but is always printed as though it were prose.

For example, take the folk-tune:



If this tune were printed as follows, the Form would certainly be clearer.



The eye now sees at a glance that the first and fourth lines are alike, and that they are twice as long as the other two, and that the second and third lines are alike. It is clear also that there is a contrast between the *shape* of the melody of the first and fourth lines, and that of the second and third lines. The first and fourth have a wide compass, and follow roughly the outline



While the second and third lines follow the outline



In every melody and in every piece we find these two ideas:

- (1) Repetition or Similarity, and
- (2) Contrast.

The student should accustom himself to discover these repetitions and contrasts as rapidly as possible, because nothing will be of greater help to him in sight-reading and memorizing.

There is no "Rule" to be followed in phrasing. Music is not made of uniform blocks put together, and we are not trying to make it fit into mathematical designs like an oil-cloth pattern. The thing we *are* trying to do is to discover that every tune "makes sense," and to indicate what the sense is. It is somewhat like reading a sentence with proper inflection. For example, the sentence "It was and I said not or" seems meaningless until the words "and" and "or" are emphasized, and a slight pause is made after the word "said": "It was *and* I said, not *or*."

Very often a sentence can be inflected in *different* ways and each of them will make sense. For example, the sentence, "The boy ate a green apple," conveys a variety of meanings, depending on which word is emphasized.


Often a *musical* sentence can also be phrased in different ways, each of which will make sense. For example, the melody beginning:



has one meaning if it is played as written above in the rhythm *One-Two*; and has a different meaning if played in the rhythm *Two-One*:



It all depends on what we mean; and the important thing is that we shall mean *something*.

A clear way to indicate groupings in a melody, is to mark the large groups with a long horizontal line , and the smaller divisions with a short vertical line |.

For example, sing or play the following melody:



It is a square little tune of eight measures, and it divides itself naturally into two groups of four measures each. Therefore, each group of four measures is marked with a long line, as follows:



The first two measures of each group are identical, and there is a slight break in the sense after the second measure. Therefore, these two places are marked with a short line after the second measure of each long group, much as a comma is used in punctuating a sentence:



The third and fourth measures of the first group are alike in rhythm and in shape, though different in pitch. This sort of repetition is called a *sequence*. There is a slight break in the sense, so the sequence is punctuated with a short line. There is no other possible break in the second half of the piece, and the melody finally appears punctuated as follows:



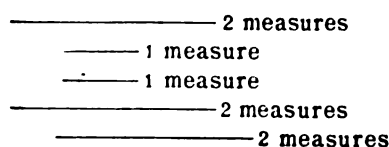
If this melody were written on short lines like poetry, it might either be spaced as below:



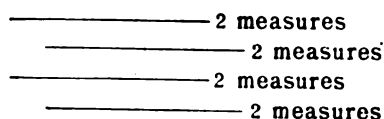
or thus:



A diagram of the length of lines of the first arrangement would be:



and of the second arrangement:



Each is correct, and each gives approximately the same idea of the inter-relationship of the parts.

The first eight measures of the Beethoven Minuet, from the Sonatina Op. 49, No. 1, might be spaced:

It would be expressed with phrase-marks as follows:



The rhythmic design of this melody is *Three-One-Two*, and the groups end on the second count; so the punctuation-mark in each case comes after the rest ♯ on the second count, *not* after the note on the first count.

The object of this discussion is not primarily to make diagrams on paper. It is to help us to play more intelligently. Diagrams are only one of the many means to be employed in gaining an understanding of the subject-matter, and of the relationship of the parts, of the music that we are studying.

The more we realize the sense of what we are playing, the more enjoyment we get from our music study; and the clearer our own conception is, the clearer is the idea that we can give to our hearers, of what the music means. It is possible, of course, to play all the notes of a piece without making any sense at all. It is as though we had been taught to pronounce perfectly all the words of a French poem, but did not understand the meaning of what we were saying. If we were to read it aloud to a Frenchman, he could tell at once that we did not understand *French*, however well we might pronounce the words. In the same way, if we play only the *notes* of a piece of music, without understanding the sense of what we play, a musician would know at once that we did not understand *music*, however facile our playing might be.

The first melody in Exercise 16 is an English folk-tune, "Hark, the tiny cowslip bell." It is composed of four phrases. The first, second and fourth phrases are the same. In these three phrases the first and third measures are the same. The third phrase is in contrast to the others, but the first and second measures of *this* phrase are the same. The melody is sixteen measures long, but there are only six *different* measures. After we have read the tune through, and discovered these repetitions, it should not take more than two or three minutes to memorize it.

**EXERCISE 16.** Study the following melodies. Notice the Form of each; that is, notice number of phrases (phrase meaning group); notice which phrases are alike, and which are different; notice where the rhythms and melodic shapes are repeated. Memorize the melodies accurately and rapidly, so that you can sing and play them.



2

3

4

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5

6

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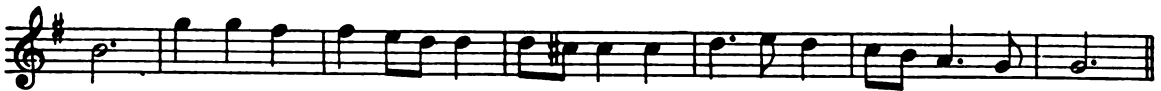
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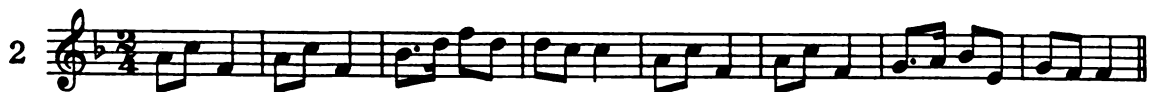
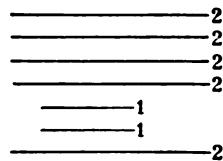
10







**EXERCISE 18.** Study the following melodies and draw plan of Phrase-lengths, as in the first example given below.







Exercise 8 consists of three staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody. Exercise 9 consists of two staves of music in B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. Exercise 10 consists of three staves of music in B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second and third staves continue the melody.

### CHAPTER THREE

#### Major Scales and Signatures

The word "key" has two meanings. It refers to the black or white keys of a piano, and is used in this sense in the following paragraphs. The other meaning is given later.

The word "tone" means the sound that is produced when the hammer strikes the string.

The word "note" means the written symbol: , , etc.

The distance from any key on the piano to the one next above or next below, either black or white, is a half-step. Some theorists call this a "half-tone."

The white keys are commonly called Naturals ( $\natural$ ), C, D, E, etc., although each white key has other names as well.

The half-step above a natural, whether a white key or a black key, is its sharp ( $\sharp$ ); and the half-step above the sharp is its double-sharp ( $\times$ ).

The half-step below a natural is its flat ( $\flat$ ), and the half-step below the flat is its double flat ( $\flat\flat$ ).

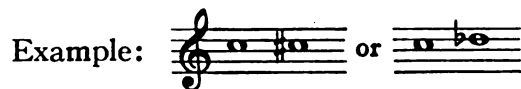
Each key, therefore, may have a number of names. For example, the black key between C and D is  $C\sharp$  or  $D\flat$  or  $B\times$ . The key C is also  $B\sharp$  or  $D\flat\flat$ .

**EXERCISE 19.** Find these keys on the piano:  $D\sharp$ ,  $E\flat$ , F,  $E\sharp$ ,  $F\times$ ,  $A\flat$ ,  $B\sharp$ ,  $C\times$ ,  $D\flat$ , E,  $G\flat$ ,  $C\flat$ ,  $B\sharp$ , C,  $A\flat\flat$ ,  $B\times$ , A, G $\times$ .

**EXERCISE 19A.** Find on the piano five kinds of E: that is, E,  $E\sharp$ ,  $E\times$ ,  $E\flat$ ,  $E\flat\flat$ . Find five kinds of G. Find five kinds of B.

**EXERCISE 19B.** Point to each key on the piano between C and the octave C above, and give each key as many letter-names as possible. The key  $G\sharp$  is also called  $A\flat$ . This key has *two* letter-names. Each of the other keys has *three* letter-names.

A half-step, then, may be written different ways.



If two keys are given the *same* letter-name, the half-step is called *Chromatic*.



If the two keys are given *consecutive* letter-names, that is, according to alphabetical order, the half-step is called *Diatonic*.



If the same key is given two different letter-names, it is called an *Enharmonic change*.



To summarize:

(1) A chromatic half-step is composed of two tones of different pitch and the same letter-name.

(2) A diatonic half-step is composed of two tones of different pitch and consecutive letter-names.

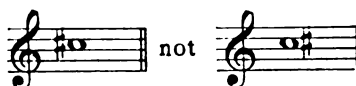
(3) An enharmonic change means that two different letter-names are given to one tone.

The two diatonic half-steps B-C and E-F are each composed of *two* naturals. All other diatonic half-steps contain either a sharp or a flat; for example, C-D $\flat$ , C $\sharp$ -D.

Two half-steps make a whole step. Whole steps are usually diatonic, that is, they have consecutive letter-names.



It will be noticed that in writing notes on the staff the  $\sharp$  or  $\flat$  (called the accidental) is placed *before* the note:



while in type it *follows* the letter, C $\sharp$ , not  $\sharp$ C.

**EXERCISE 20.** Name each of the following intervals, calling them either chromatic half-step, diatonic half-step, enharmonic change, or whole step. In naming, use this formula aloud: "B $\flat$  up to C is a whole step; F up to G is a whole step; F $\sharp$  down to F is a chromatic half-step"; etc.



**EXERCISE 21.** Write four examples, not given above, of each of these four intervals:

Diatonic Half-step.  
Chromatic Half-step.  
Whole step.  
Enharmonic change.

A *Scale* is a succession of eight tones arranged in alphabetical order from any letter to the same letter an octave above. This letter is called the "keynote." The word "key" in this sense means the notes of a scale in relation to the keynote. That is, a melody is written, for example, in the key of G, meaning that G is the keynote, the tonal center.

Scales are composed of *Tetrachords*. A Tetrachord is a succession of four tones. The spacing of the tones in the Tetrachord that we shall now study is

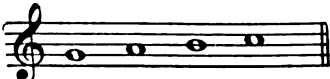
- A whole step between the first and second tones.
- A whole step between the second and third tones.
- A diatonic half-step between the third and fourth tones.

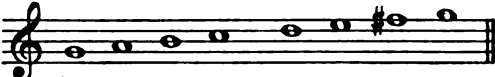


The major scale is composed of two such tetrachords, the second one beginning a whole step higher than the upper note of the first.




This is the scale of C Major, taking its name from its lowest (or highest) tone, which is its keynote.

Each tetrachord belongs to two scales. If this tetrachord  is used as the lower tetrachord of a scale, and a second tetra-

chord is placed a whole step above it, we have 

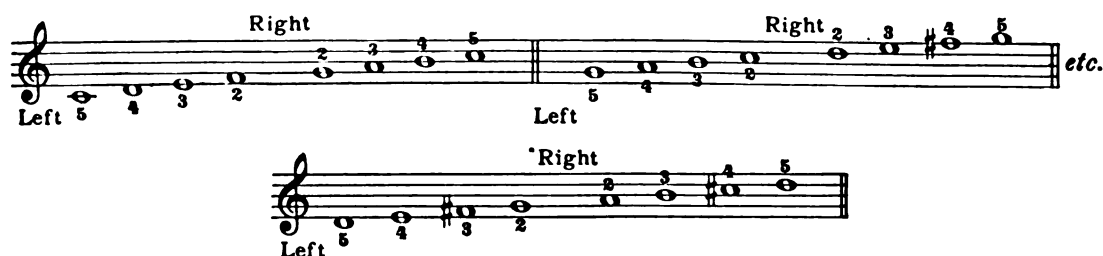
This is the scale of G Major.

In the same way the upper tetrachord of the scale of G is also the lower tetrachord of the scale of D: 

It is observed that one new sharp is added to form each scale. This process can be repeated until the scale of C# is reached, where each note is a sharp. There are seven scales in which sharps occur. These *Sharp Scales* are G, D, A, E, B, F# and C#.



**EXERCISE 22.** Play all the sharp scales in tetrachords. Use two hands, playing one tetrachord with each hand, and finger as below, not using the thumbs. Name each note aloud as you play, being careful to use the correct diatonic letter-names. Play in the middle part of the keyboard, playing the repeated tetrachord an octave below when necessary (as in the third example on D), to avoid bringing the hands into an awkward position, too high on the keyboard.



It was found that the upper tetrachord of the scale of C is also the lower tetrachord of the first sharp scale, G.—The *lower* tetrachord of C,

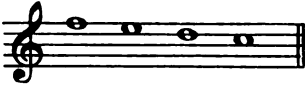


is also the *upper* tetrachord of the scale of F. This is the first of the seven *Flat Scales*.

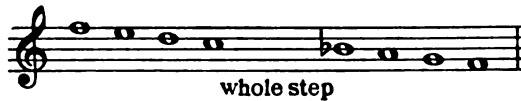
In order to form the *flat* scales by the process of overlapping which has been employed in forming the sharp scales, it is necessary to play the notes of the tetrachords in descending order, beginning with the upper note of each; that is,



For convenience of writing, this tetrachord is placed an octave higher than in the last example:



The second tetrachord begins a whole step *below* the lower note of the first one:

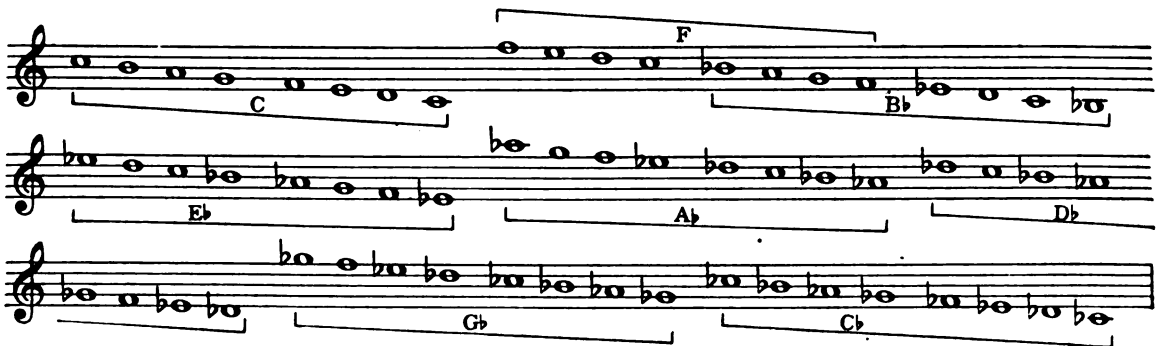


This forms the scale of F Major, using one flat.

The lower tetrachord of this scale is also the upper tetrachord of the scale of Bb:

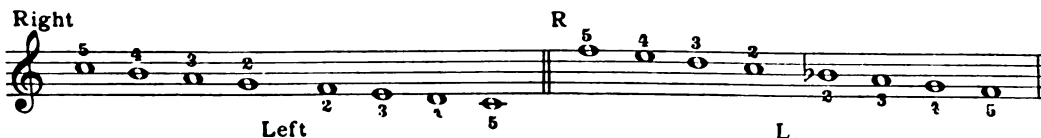


It is observed that one flat is added to form each new scale. This process can be repeated until the scale of Cb is reached, where each note is a flat.



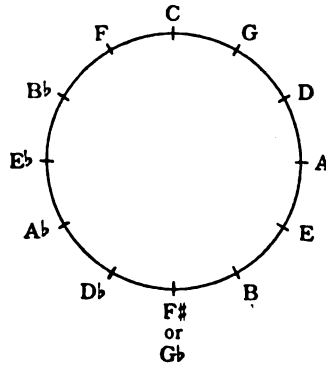
There are seven *Flat Scales*. They are F, Bb, Eb, Ab, Db, Gb and Cb.

**EXERCISE 23.** Play all the flat scales in tetrachords. Use both hands, and finger as below. Name each note aloud as you play.



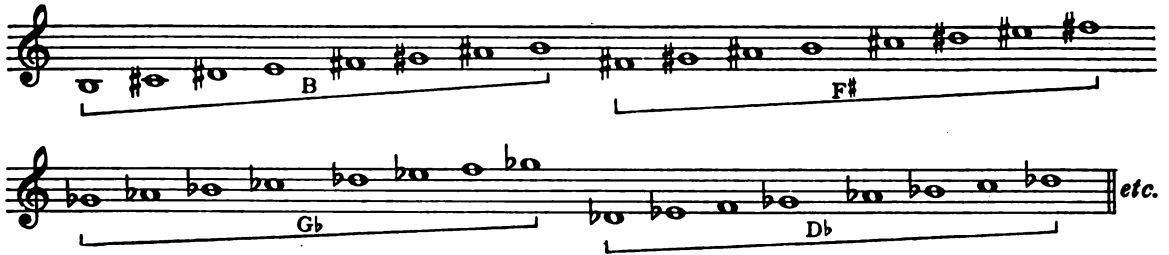


The following diagram shows the relationship of all the Major scales.



It will be noticed that the scales of  $F\sharp$  and  $G\flat$  are enharmonic, coming at the opposite side of the circle from the starting-point C. The scales of  $C\sharp$  and  $C\flat$  are seldom used, and have been omitted from the diagram.  $D\flat$  is usually used instead of  $C\sharp$ , and B instead of  $C\flat$ .

It is possible to play all the scales, both sharp and flat, in overlapping tetrachords, beginning at C and continuing *in the same direction* around the circle until C is reached again. The scale of  $F\sharp$  would be played, and then repeated enharmonically as the scale of  $G\flat$ ; next would come  $D\flat$ , then  $A\flat$ , etc., as follows (beginning at B):



**EXERCISE 24.** Play the above circle of scales, from C to  $F\sharp$ , and from  $G\flat$  to C.

**EXERCISE 25.** Recite these scales from memory, grouping in tetrachords. Speaking the letters rhythmically is a help in memorizing.

Example: C-D-E-F. G-A-B-C. G-A-B-C. D-E- $F\sharp$ -G.

or, expressed in note-values:  $\frac{3}{4}$  C D E | F. | G A B | C.

The sharps or flats necessary to form a major scale constitute its *Key-Signature*.

In forming the sharp scales from the keys of C to  $C\sharp$ , the sharps occur in this order: F-C-G-D-A-E-B. In forming the flat scales from the keys of C to  $C\flat$ , the flats occur in this order: B-E-A-D-G-C-F.

The sharps or flats are always written on the staff in this order, each new sharp or flat being written to the right of the last one, as follows:



**EXERCISE 26.** Memorize the order of sharps and the order of flats as they occur in the above signatures.

**EXERCISE 27.** Memorize the following table of keys and signatures.

C Major has no sharps or flats.  
 G Major has one sharp, F#.  
 D Major has two sharps, F# and C#.  
 A Major has three sharps, F#, C# and G#.  
 E Major has four sharps, F#, C#, G# and D#.  
 B Major has five sharps, F#, C#, G#, D# and A#.  
 F# Major has six sharps, F#, C#, G#, D#, A# and E#.  
 C# Major has seven sharps, F#, C#, G#, D#, A#, E# and B#.  
 F Major has one flat, Bb.  
 Bb Major has two flats, Bb and Eb.  
 Eb Major has three flats, Bb, Eb and Ab.  
 Ab Major has four flats, Bb, Eb, Ab, and Db.  
 Db Major has five flats, Bb, Eb, Ab, Db and Gb.  
 Gb Major has six flats, Bb, Eb, Ab, Db, Gb and Cb.  
 Cb Major has seven flats, Bb, Eb, Ab, Db, Gb, Cb and Fb.

It will be noticed that the order of sharp keys follows the same series of letters as the sharps themselves, if we go to the *right* in the diagram of the circle of keys.

Order of keys: C -G -D -A -E -B -F#.

Order of sharps: F#-C#-G#-D#-A#-E#-B#.

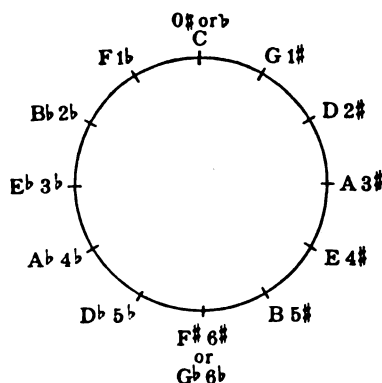
The order of flat keys follows the series of letters of the flats themselves, if we go to the *left* in the diagram.

Order of keys: C-F-Bb-Eb-Ab-Db-Gb.

Order of flats: Bb-Eb-Ab-Db-Gb-Cb.

**EXERCISE 28.** Write the signatures of the following Major keys: C, D, Bb, F#, A, B, Ab, E, Eb, Gb, G, Db, F. Use treble and bass clefs. Be careful to write each sharp or flat to the right of the previous one.

The diagram of the circle of keys may be completed by writing the signatures beside each letter, as follows:

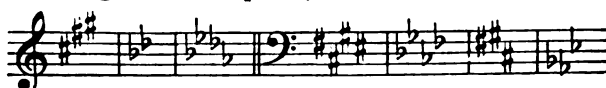


**EXERCISE 29.** Draw the above diagram from memory.

**EXERCISE 30.** Copy the following signatures, and underneath write the key of each.



**EXERCISE 31.** Correct the following signatures. The sharps and flats are either placed on the wrong line or space, or are written in the wrong order.



An excellent way of gaining facility in thinking in the different scales and keys, is to memorize the series of *alternate* letters that occur in music, beginning at C, and continuing until C is reached again,

C-E-G-B-D-F-A-C.

**EXERCISE 32.** Recite this series of letters fluently; C-E-G-B-D-F-A-C.

**EXERCISE 33.** Recite each combination of three consecutive letters from the above series, beginning each new combination on the last letter of the preceding one. The entire series must be gone through twice before C is reached: C-E-G, G-B-D, D-F-A, A-C-E, E-G-B, B-D-F, F-A-C, C-E-G. Fluency in grouping these letters will be invaluable later, when chords are studied.

The tones of the scale are called *Degrees*. The degrees are numbered from One to Seven. The octave is numbered One again.

Example:

Key of C: 1-C	Key of A: 1-A
7-B	7-G#
6-A	6-F#
5-G	5-E
4-F	4-D
3-E	3-C#
2-D	2-B
1-C	1-A

Some theorists use the word "step" as meaning "degree." Thus the "first step" of C would be C, the "second step" D, etc.

The most important combination of numbers in each key is 1-3-5, which forms the chord of the key. In the key of C the corresponding letters are C-E-G. In the key of G they are G-B-D; in D, D-F#-A; etc. It will be noticed that these letters are the same combinations that were given in Exercise 33. They need only the proper sharps and flats to form all of the major-key chords.

Example: A-C#-E is 1-3-5 of A Major.  
A♭-C-E♭ is 1-3-5 of A♭ Major.

The *letters* A-C-E are the same in both cases.

**EXERCISE 34.** Recite fluently, using letter-names, 1-3-5 in each of these major keys, being careful to use the proper accidentals: C, G, D, A, E, B, F#, F, B♭, E♭, A♭, D♭, G♭.

To acquire familiarity with the other degrees of the scale, it is well to use 1-3-5 as a guide. For example, in the key of C, to find 4, think 1-3, then 4; that is, think C-E and say F, instead of going through *all* the numbers 1-2-3-4, C-D-E-F.

To find 6, think 1-3-5, then 6; that is, think C-E-G, and say A, instead of going through the entire scale.

To find 7, go down a diatonic half-step instead of going up seven degrees; that is, to find 7 of C, go down a half-step to B.

To find 7 of A♭, go down a half-step to G.

To find 7 of E, go down a half-step to D#.

These "short cuts" in finding one's way around in any key will be of use later in studying chords, and in modulating from one key to another.

**EXERCISE 35.** In the key of G, what letter corresponds to each of the following numbers: 1-5-7-3-2-4?

What number corresponds to each of the following letters: B-F#-C-D-A-E-G?  
 In the key of B $\flat$ , what letter is 5-6-2-4?  
 What number is B $\flat$ -D-E $\flat$ -A-F?

The note C is 1 of what key?	2 of the key of C is 5 of what key?
The note C is 5 of what key?	5 of the key of G is 2 of what key?
The note C is 7 of what key?	3 of A is 5 of a key whose signature is—?
The note C is 6 of what key?	A chromatic half-step above C is 7 of what key?

The following are *Chain-questions*. This means that each answer becomes the starting-point of the next question in the chain. In the first chain-question given below, each answer is written in parenthesis.

**EXERCISE 36.** (1) Start on A; 3 of that key (C#) is 7 of a certain key (D); what is its signature?—*Answer:* Two sharps.

(2) Start on B $\flat$ ; change it enharmonically; it is now 3 of what key? This is 2 of what key?

(3) 3 of the key of D is a certain note. Change it enharmonically, and it is 4 of what key? This is 5 of—?

(4) A is 5 of a certain key. This note is 2 of what key? This is 2 of a key whose signature is—?

**EXERCISE 37.** Write six chain-questions and answers similar to the above. Put six items in each chain-question.

Any note can belong to seven different keys, as in the following table:

D is 1 of the key of D.
D is 2 of the key of C.
D is 3 of the key of B $\flat$ .
D is 4 of the key of A.
D is 5 of the key of G.
D is 6 of the key of F.
D is 7 of the key of E $\flat$ .

Naturals keep the same letter-names throughout all seven keys. Sharps and flats are sometimes changed enharmonically when they are put in different keys. For example:

A $\flat$ is 1 of the key of A $\flat$ .
A $\flat$ is 2 of the key of G $\flat$ .

But, G# (*not* A $\flat$ ) is 3 of the key of E, because A $\flat$  would be 3 of the key of F $\flat$ , and there is no such key.

**EXERCISE 38.** Write a table like the above, showing the seven keys to which the note G belongs.

Write a table showing the seven keys to which the note B belongs.

Write a table showing the seven keys to which the note F# (or G $\flat$ ) belongs.

Each scale-degree has a *Name* as well as a number and a letter. These names describe either the character of the tones, or their position in the scale.

The first degree gives the *Tone* of the entire key, and is called the *Tonic*.

The tonic expresses finality; it is the point of rest in the key. Almost every piece ends with the tonic in the bass, and some arrangement of 1-3-5 (the Tonic Chord) in the treble.

The governing or *dominating* note in the key is 5. It is called the *Dominant*. Very many pieces have 5 for next to the last bass note, so that the left hand ends 5-1; or, expressed in words, Dominant-Tonic. In the key of G the Dominant-Tonic ending is D-G. In the key of A it is E-A.

**EXERCISE 39.** Recite the Tonic, Dominant, and Tonic Notes in all keys. Example: C-G-C, G-D-G, D-A-D, etc.

**EXERCISE 40.**

A is the Tonic, what is the Dominant? *Ans.* E.

A is the Dominant, what is the Tonic? *Ans.* D.

B $\flat$  is 4 of a key. What is the Dominant?

G is the Dominant of a key. What is 7?

C $\sharp$  is 7 of a key. What is the Dominant?

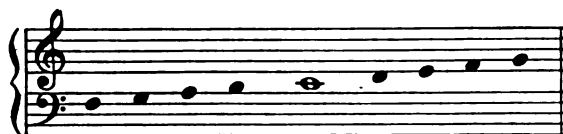
E $\flat$  is the Dominant of a key whose Signature is—?

G $\flat$  changed enharmonically, is 7 of a key whose Dominant is—?

**EXERCISE 41.** Write a similar series of six questions and answers introducing the Tonic and Dominant.

**EXERCISE 42.** Look over a number of piano-pieces and find examples where the last two bass notes of the piece are 5-1.

If we consider the Tonic as the central point of the key, the notes of the scale above and below it may be written as follows:



The fifth note above the Tonic is the *Dominant*, that is, 5 of the scale (in C, the note G).

The fifth note below the Tonic is the *Subdominant* (lower Dominant), that is, 4 of the scale (in C, the note F).

Midway between the Tonic and the Dominant is the *Mediant*, that is, 3 of the scale (in C, the note E).

Midway between the Tonic and the Subdominant is the *Submediant*, that is, 6 of the scale (in C, the note A).

The note above the Tonic is the *Supertonic*, that is, 2 of the scale (in C, the note D).

The note below the Tonic is the most sensitive note in the key. It leads most frequently to the Tonic and is called the *Leading-Tone*. It is 7 of the scale (in C, the note B).

To summarize:

The first scale-degree is the Tonic.

The second scale-degree is the Supertonic.

The third scale-degree is the Mediant.

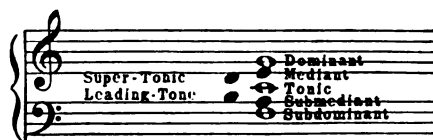
The fourth scale-degree is the Subdominant.

The fifth scale-degree is the Dominant.

The sixth scale-degree is the Submediant.

The seventh scale-degree is the Leading-Tone.

It may be expressed as follows:



The most usual scale-degrees to be spoken of by *name* are the Tonic, Dominant, Subdominant and Leading-tone. The following questions are designed to familiarize the student with the names of these four important degrees.

**EXERCISE 43.** What is the Subdominant of F? (B $\flat$ .) This note is the Dominant of ? (E $\flat$ .) Change it enharmonically. (D $\sharp$ .) It is now 3 of—? (B.) Whose signature is—? *Answer:* Five sharps.

The Subdominant of E $\flat$  changed enharmonically is 3 of what key?

The Subdominant of C is 2 of what key?

3 of E $\flat$  is the Subdominant of a key whose signature is—?

**EXERCISE 44.** Write six similar chain-questions and answers introducing the Subdominant.

**EXERCISE 45.** What is the Leading-tone of B? B is the Leading-tone of what key?

A certain key has the signature two sharps. What is its Leading-tone? This note is 3 of what key? This is the Dominant of what key? This is the Leading-tone of—? *Answer:* E $\flat$ .

A is the Leading-tone of a key whose signature is—?

3 of the key of two flats is the Leading-tone of a certain key; what is the Dominant?

A is the Tonic of what key? A is the Dominant of what key? A is the Leading-tone of what key? A is the Subdominant of what key?

G is the Leading-tone of a certain key; change this note enharmonically. It is now 3 of a key whose signature is—?

**EXERCISE 46.** Write six similar chain-questions and answers introducing the Leading-tone.

## CHAPTER FOUR

### Notation of Time-Values

$\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  METER

Time-values are expressed by notes, rests and dots.


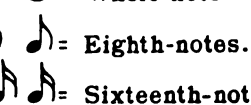
The unit in  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter is the quarter-note or the quarter-rest.

The *note*-values are:

 = Quarter-note.

 = Half-note.

 = Whole note.

 or  = Eighth-notes.

 = Sixteenth-notes, etc

The *rest*-values are:


 = Quarter-rest.

 = Half-rest.

















 = Whole rest.

 = Eighth-rest.

 = Sixteenth-rest, etc.

The "whole rest"  is also a *whole-measure rest* and fills a measure of *any* length:  $\frac{3}{8}$ ,  $\frac{4}{4}$ ,  $\frac{12}{8}$ , etc.

The *dot* has a *relative* value only. It is equal to half the value of the note or rest after which it is placed. That is, it is of the denomination next smaller than the preceding note or rest.




-  = Whole-note and half-dot (= ).  
 = Half-note and quarter-dot (= ).  
 = Half-rest and quarter-dot (= ).  
 = Quarter-note and eighth-dot (= ).  
 = Quarter-rest and eighth-dot (= ).  
 = Eighth-note and sixteenth-dot (= ).  
 = Eighth-rest and sixteenth-dot (= ).  
 = Quarter-note, eighth-dot and sixteenth-dot (= ).

And so on, applied to notes or rests of the smallest denominations.


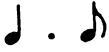
A dot may be placed after a *dot*, as in the last example above. This is called a "double-dot"—the second dot having half the value of the first.


Some of the endless combinations of time-values in  $\frac{2}{4}$  meter are:



In all of the above examples, each of the two beats is divided simply in halves,  or in quarters,  or in some combination of these, 

In describing the time-values in the above examples in  $\frac{2}{4}$  meter, the following formula can be used. The meter is  $\frac{2}{4}$ . First measure: *one* is a quarter-note, *two* is a quarter-note. Second measure: *one* is a quarter-note, *two* is two eighth-notes. Fourth measure: *one* is an eighth-note and two sixteenth-notes; *two* is the same. Seventh measure: *one* is an eighth-note and an eighth-rest; *two* is the same.

If the measure  is to be described, the formula is: *one* is a quarter-note, *two* is a tied eighth-note and an eighth-note. This measure might also be written . In this case, the formula is: *one* is a quarter-note, *two* is an eighth-dot and an eighth-note.

The measure  would be described: *one* is an eighth-note and half of the quarter-note, *two* is the other half of the quarter-note and an eighth-note.

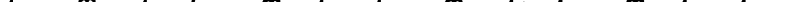
The time-values in  $\frac{3}{4}$  and  $\frac{4}{4}$  meter can be tabulated in the same way, by writing the notes and rests and dots in the vertical columns in which they belong.

3  
4

4  
4

For example, take the tune "America."




  
 Ta ta ta Ta - ta ta Ta ta ta Ta - ta ta Ta ta ta Ta -

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For example:

The measures	can be pronounced
$\frac{2}{4}$	"Quar-ter, quar-ter, Ha-alf"
	"Two-eighths, two-eighths, Ha-alf"
	"Quar-ter, two-eighths, Ha-alf"
	"Quar-ter, rest, Ha-alf"
	"Quar-ter, dot-eighth, Ha-alf"

The time-values of the tune "America" would be pronounced:

"Quar-ter, quar-ter, quar-ter, | Quar-ter, dot-eighth, quar-ter, | Quar-ter, quar-ter, quar-ter, | Quar-ter, dot-eighth, quar-ter, | Quar-ter, quar-ter, quar-ter, | Ha-alf-dot." ||

Reciting time-values rhythmically is a great help in reading music. Two things are to be considered in reading; (1) the reading of the time-values and (2) the reading of the correct notes. Before playing a piece at all, it is an excellent plan to read the time-values straight through, away from the piano, using one of the above methods. This gives a comprehensive idea of the piece as a whole.

A much clearer idea of a piece is gained by playing even wrong notes in the right rhythm, than by playing the right notes in the wrong rhythm. For example, play each of the following and see which sounds most like "Swanee River."



**EXERCISE 47.** Describe the time-values in each of the following examples, being careful to say the words "note," "rest" or "dot" after each value. Then recite the time-values in strict rhythm, using syllable "ta." Each example is a phrase of two measures, always ending with a note which fills the second measure completely.

1	$\frac{2}{4}$				
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					

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A similar example is the melody of the Schubert B minor Minuet, which, if phrased as follows, is also a mixture of *Three-One-Two* and *One-Two-Three*.



An excellent example of rhythmic contrasts between the different sections of a piece, is the familiar C major Spanish Dance of Moszkowski. It is in  $\frac{3}{8}$  meter, with an eighth-note as the unit of the beat. The first melody begins with the rhythmic design *One-Two-Three*; in the first measure, the three is tied over to the one of the second measure.



The second melody has the rhythmic design *Three-One-Two* throughout.



And the third melody has the rhythmic design *Two-Three-One*.



Yet how frequently we hear this piece played as though it were counted *One-Two-Three* from beginning to end.

The rhythmic design of the melodies in CHAPTER II always began with a quarter-note. Very frequently, however, the rhythmic design begins on the half-beat, that is (in  $\frac{2}{4}$  or  $\frac{3}{4}$  or  $\frac{4}{4}$  meter), with an eighth-note. Example:

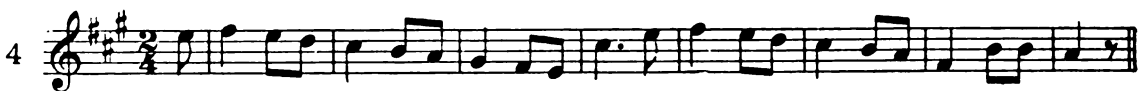


This would be described as a rhythmic design beginning on the last half of two and ending on the first half of two.

The following melodies are further illustrations of this sort of grouping.



**EXERCISE 51.** Analyze the following melodies. In some of them the rhythmic design always commences on the half-beat. In others the rhythmic design changes during the course of the melody, and in some the phrases are of irregular length. Study the form of each and indicate the phrasing. Mark the large groups first, and then the smaller ones, but avoid making such small subdivisions that the sense of the melody as a *whole* is lost. Memorize each melody.









## CHAPTER SIX

### Review

#### MAJOR SCALES AND SIGNATURES

1. G is 2 of a Major scale. What is 6? *Answer: D.*
  2. B $\flat$  is 4 of a Major scale. What is 1? *Answer: F.*
  3. A is 5 of a Major scale. What is 3? *Answer: F $\sharp$ .*
  4. E $\flat$  is 4 of a Major scale. What is 2?
  5. D is 1 of a Major scale. What is 5?
  6. D is 2 of a Major scale. What is 4?
  7. D is 3 of a Major scale. What is 7?
  8. D is 4 of a Major scale. What is 2?
  9. D is 5 of a Major scale. What is 3?
  10. D is 6 of a Major scale. What is 1?
  11. D is 7 of a Major scale. What is 4?
- 
1. C is the Dominant of what key?
  2. What is the Dominant of C?
  3. B $\flat$  is 4. What is the Tonic?
  4. A is 4. What is the Dominant?
  5. G is the Dominant. What is 3?
  6. G is 3. What is the Dominant?
  7. A $\flat$  is the Dominant. What is the Tonic?
  8. G is the Tonic. What is the Dominant?
  9. 3 of F is the Dominant of what key?
  10. The Dominant of A is 3 of what key?
  11. A is the Tonic. What is the Subdominant?
  12. A is the Subdominant. What is the Tonic?
  13. B $\flat$  is the Subdominant. What is the Dominant?
  14. G is the Leading-tone. What is the Tonic?
  15. G is the Tonic. What is the Leading-tone?
  16. G is the Dominant. What is the Leading-tone?
  17. G is the Subdominant. What is the Leading-tone?
  18. B $\flat$  is 6. What is the Leading-tone?

- ## TIME-VALUES

- 1  $\frac{3}{4}$  
- 2  $\frac{2}{4}$  
- 3  $\frac{4}{4}$  
- 4  $\frac{3}{4}$  

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This musical score, titled "Review" and numbered 39, consists of eight numbered staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are numbered 2 through 9, with the first staff being the only one labeled with a number. The music is written in a single melodic line on each staff. The notation includes various note values, including eighth, quarter, and half notes, as well as rests. The staves are arranged in a vertical column, and the music is written in a standard musical notation style.

2



## PART TWO

### CHAPTER SEVEN

#### Notation of Time-Values in Other Meters

$$\frac{2}{2} \quad \frac{3}{2} \text{ — } \frac{3}{8} \quad \frac{4}{8} \text{ — } \frac{6}{8} \quad \frac{9}{8} \quad \frac{12}{8} \text{ — } \frac{6}{4}$$

In CHAPTER IV the time-values in  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter were studied, the unit in each case being a quarter-note or rest. We shall now discuss time-values where the unit is a half-note or rest.

The meter-sign  $\frac{2}{2}$  means that there are two pulses in the measure, each pulse being equal to a half-note or half-rest.

The sign  $\frac{3}{2}$  indicates a measure of three pulses, each equal to a half-note or half-rest.

In very early notation (sixteenth century) music in triple rhythm was indicated with the sign of a circle O. This was called "Tempus Perfectum," taking its name from the Three Persons of the Trinity. Music that was not in triple rhythm was indicated with a broken circle C. This was called "Tempus Imperfectum."

In modern times, the sign C is used to indicate  $\frac{4}{4}$  meter; and the sign C♭ to indicate  $\frac{2}{2}$  meter. This latter is also called "alla breve," *Brevis* being the old name for a "short" note  $\frac{1}{2}$  or  $\frac{1}{3}$  the length of the *Longa* ("long" note).

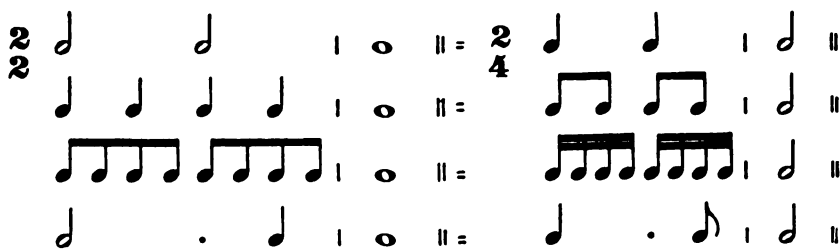
Some of the combinations of time-values in  $\frac{2}{2}$  (or C♭) meter are:

1. 
2. 
3. 
4. 
5. 
6. 

These time-values would be described thus:

Two-two meter. First example: *One* is a half-note, *Two* is a half-note, *One* and *Two* are a whole note. Fourth example: *One* is a half-note, *Two* is a quarter-dot and a quarter-note. Sixth example: *One* and *Two* are a whole-measure rest; etc.

These measures correspond *relatively* to measures with the quarter-note unit, as follows:



Some of the divisions in  $\frac{3}{2}$  meter are:



**EXERCISE 52.** Describe the time-values in each of the following melodies, and recite the time-values rhythmically, using syllable "ta."

**EXERCISE 53.** Mark phrasing and memorize each melody. Draw plan of phrase-lengths.







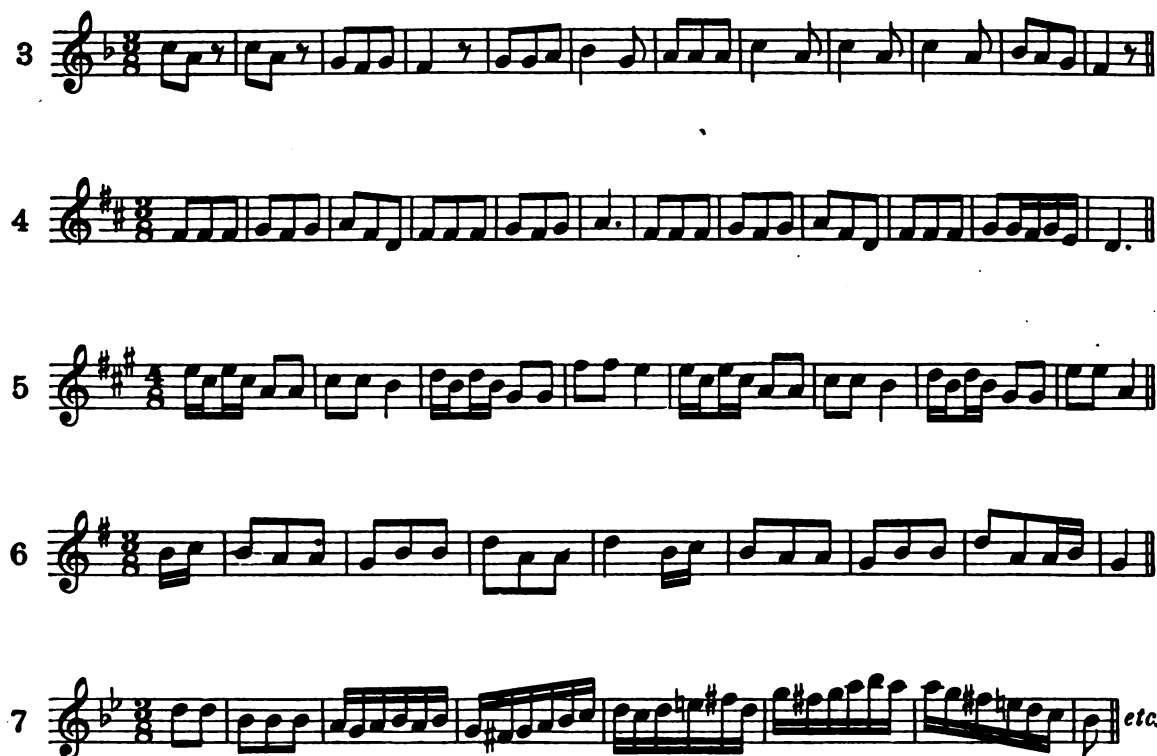
The eighth-note is also used as the unit of the beat. Meters of  $\frac{3}{8}$  and  $\frac{4}{8}$  occur (seldom  $\frac{2}{8}$ ). The beats are evenly divided, as in meters of quarters. The two columns of  $\frac{3}{8}$  meter and  $\frac{3}{4}$  meter below are relatively alike:



**EXERCISE 54.** Describe the time-values in each of the following melodies, and recite the time-values rhythmically.

**EXERCISE 55.** Mark phrasing and memorize the melodies. Draw plan of phrase-lengths.

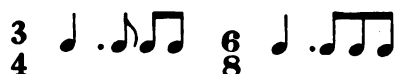




All of the meters studied so far are called *Simple Meters*, as the beats are divided into halves, quarters, etc.

We now come to *Compound Meters*, where the beat is divided into *three* parts. The meter-signs are  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$ , and the unit of beat is a "dotted quarter-note"  $\text{♩.}$  and can be so called, as it here represents one complete beat.

For example, take the following measure written in two different meters, although the time-values are the same in both:



In the  $\frac{3}{4}$  meter version, the dot represents the first half of the second beat; in the  $\frac{6}{8}$  meter version, however, where each beat includes three eighths, the dot is part of the beat itself. Therefore in the first example we would speak of a "quarter-note and an eighth-dot." In the second example we would speak of a "dotted quarter-note." That is,  $\frac{6}{8}$  meter usually represents two beats of three eighths each, and *not* usually six beats of eighths. The meter-sign might be written,  $\frac{6}{8} = 2 \text{ ♩.}$  In the same way,  $\frac{9}{8} = 3 \text{ ♩.}$  and  $\frac{12}{8} = 4 \text{ ♩.}$



Some of the usual subdivisions in  $\frac{6}{8}$  meter are:



These values would be described:


First example: *One* is three eighth-notes, *Two* is three eighth-notes, *One* and *Two* are two tied dotted quarter-notes, or a dotted half-note. Fourth example: *One* is an eighth-note, a sixteenth-dot and an eighth-note, *Two* is the same; etc. The rhythmical design is on the basis of two beats to the measure; all of the above have the rhythmical design *One-Two*.

The time-values in  $\frac{6}{8}$  meter (exclusive of sixteenths) can *themselves* be recited rhythmically. In the above illustration they are as follows:

Example 1, Three-ee-eighths, three-ee-eighths, | Quar-ter-dot, quar-ter-dot (or, Ha-a-alf-dot).

Example 2, | Quar-ter-eighth, quar-ter-eighth, | quar-ter-dot, quar-ter-dot (or, Ha-a-alf-dot).

A very usual grouping in  $\frac{6}{8}$  meter begins on the sixth eighth-note as follows:

 The rhythmic design would be described as beginning on the last third of *Two* and ending on the second third of *Two*; (counting each eighth, it begins on the sixth eighth, and ends on the fifth).

Recited rhythmically, the time-values are: Eighth-quar-ter, eighth-quar-ter.

**EXERCISE 56.** Describe time-values in the following melodies, and recite time-values rhythmically, using syllable "ta." In the first five melodies, recite the time-values *themselves*.

**EXERCISE 57.** Phrase and memorize melodies. Draw plan of phrase-lengths.



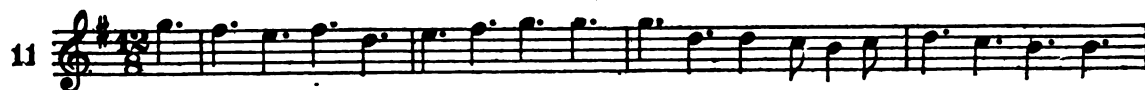
4

5

6

7





If a beat in any meter with the quarter as unit (that is, in  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{4}{4}$  meter) is divided into *three* parts, the beat is called a *triplet* and the notes are written as follows:

etc.; three eighths marked with a figure 3, or a 3 and a bracket, to show that the beat, instead of being divided simply in halves, is divided into three parts:  $\frac{2}{4}$  ||

In meters of halves (that is, in  $\frac{2}{2}$  and  $\frac{3}{2}$  meter) the triplet consists of three quarters, as follows:

In simple meters of eighths (that is, in  $\frac{3}{8}$  and  $\frac{4}{8}$  meter) the triplet consists of three sixteenths, as follows:

In each case the triplet consists of three notes of the denomination that is used when the beat is divided in half. That is:

$$\begin{aligned} \text{Quarter} &= \text{Quarter} = \text{Triplet of Eighth Notes (not Triplet of Quarter Notes)} \\ \text{Half} &= \text{Half} = \text{Triplet of Quarter Notes (not Triplet of Half Notes)} \end{aligned}$$

**EXERCISE 58.** Describe the time-values in the following melodies and recite the values rhythmically, using syllable "ta."

**EXERCISE 59.** Phrase and memorize these melodies:



Sometimes music in *slow tempo* is written with beats of six or nine or twelve eighths to the measure. The grouping of the notes is usually in triplets; that is, in  $\frac{6}{8}$  meter, the rhythmic design will be *One-two-three, four-five-six* not *One-two, three-four, five-six*. Music with six beats in the measure is also written in  $\frac{6}{4}$  meter.

Examples of  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$  meter where each eighth is a beat, and of  $\frac{6}{4}$  meter, are given below.

**Largo e mesto**



**Adagio**



**Largo**



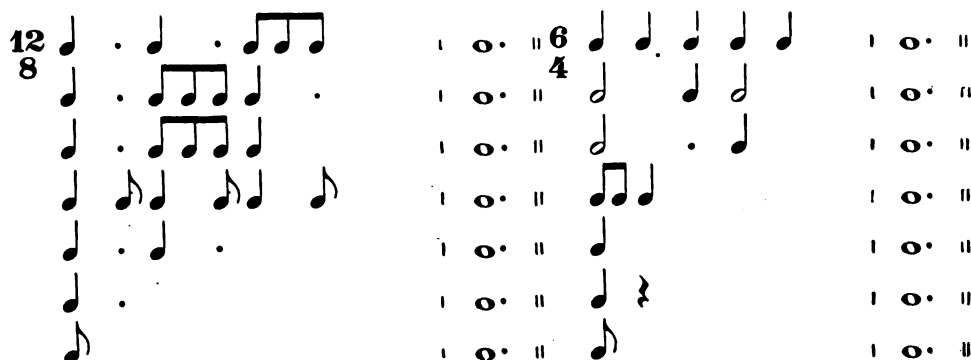
**Etwas langsam**



*etc.*

**EXERCISE 60.** Copy and complete the first measure of each of the following examples, using notes, rests or dots:

$\frac{2}{2}$	$\frac{3}{2}$	$\frac{3}{8}$	$\frac{4}{8}$
			
$\frac{6}{8}$	$\frac{9}{8}$		
			



**EXERCISE 61.** Write four examples of each of the following meters:

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{2}{2}$   $\frac{3}{2}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$

Which of the above meters are simple and which are compound?

The question will be asked, "What is the difference between writing a piece in  $\frac{2}{2}$  or in  $\frac{4}{4}$  meter, when they are alike arithmetically?"

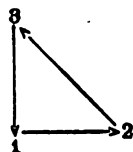
The answer is that it is a matter of the *number* and *speed* of the *beats* that gives the rhythmic impression, not the number or speed of *notes* in the measure "Swanee River," for example, *feels* very different if it is played with two slow beats to the measure, instead of four moderately fast beats, even when the speed of its *notes* is the same. We can use as illustration the motions that a leader makes in conducting an orchestra.

If the music has two beats to the measure, his "beat" is:



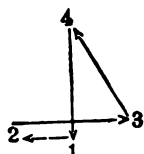
Down-Up

Three in the measure is:



Down-Out-Up

Four in the measure is:

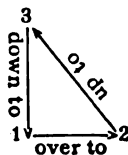


Down-In-Out-Up

Each of these indicates, of course, a rhythmic design beginning on the first beat of the measure. In  $\frac{3}{4}$  meter, for example, if the rhythmic design is Three-One-Two, the pattern of the conductor's beat will be Up-Down-Out, because this beat coincides with these numbers.

In every case the beat *begins* when the baton is at the number itself. For example, in  $\frac{3}{4}$  meter the first beat (commonly called the down-beat) *begins* when

the baton is at the lowest point, and carries over to 2. The second beat *begins* at 2 and carries up to 3. The third beat begins at 3 and carries down to 1 again.



For example, the beats in "America" come as follows:



As we have said, it makes a great deal of difference rhythmically whether a piece is played with two slow beats or four quick ones to the measure. This is true, even if the speed of the *notes* themselves is the same.

To prove this, sing each of the following melodies, and swing the rhythm as in  $\frac{2}{2}$  meter with two beats to the measure—"Down-Up," one for each half-note. Then sing each melody again in  $\frac{4}{4}$  meter and swing four to the measure—"Down-In-Out-Up." Notice the difference in rhythmic feeling between the two versions. Even if the speed of the *notes* is the same, the second way (in  $\frac{4}{4}$  meter) will feel the faster, as our impression of speed comes from the rapidity of the *beats*, rather than from the rapidity of the notes themselves.



Another interesting rhythmic point is, that the ear refuses to accept *as a beat* an extremely slow or extremely fast speed.

Take as example the Mendelssohn "Wedding March" quoted above (b). If it is played very fast (Metronome  $\text{♩} = 200$ ), the ear refuses to hear four separate beats of quarters, and substitutes a rhythm of two in the measure (Metronome  $\text{♩} = 100$ ). This can be proved by playing the melody at different speeds while some one walks around the room in time with the playing. If the tune is played at a moderate speed (Metronome about  $\text{♩} = 120$ ), the walker will probably step four times to the measure, indicating a rhythmic impression of  $\frac{4}{4}$  meter. If a gradual *accelerando* is made, the steps will become faster and faster, until the walker is forced to drop back into two steps to the measure, indicating a rhythmic impression of  $\frac{2}{2}$  meter. If the tune is played at this  $\frac{2}{2}$  speed, and gradually played slower and slower, the walker will come to the point where these steps are too slow to be recognized as single beats, and he will put in four steps to the measure again.

It is necessary, before playing a piece, to decide the number of beats and the rhythmic design. This is especially true in ensemble playing. Often when two people are playing together, it is easy to hear that, though they are playing at the same speed, each has a different rhythmic conception.

For example, if a violinist and a pianist are playing together the tune beginning:



and one of them means the rhythmic design  $\frac{2}{2}$  Two-One, and the other means the rhythmic design  $\frac{4}{4}$  Three-Four-One-Two, it will sound as though they were playing two different pieces—which, indeed, they are.

In the same way, in playing a piece like Schumann's "Reaper's Song," beginning:



it sounds quite differently if we feel and count two in the measure, one for each group of three eighths, or six in the measure, one for each eighth-note.

Composers frequently do not write in the meters in which the music is to be played, as they rely on the intuition of the performer to feel the rhythm through the spirit of the music itself. For example, many slow pieces in  $\frac{2}{4}$  meter are played with four beats to the measure, that is, as though the meter-sign were  $\frac{4}{8}$  (example, the slow movement of Beethoven's "Sonate Pathétique"), and many fast pieces in  $\frac{3}{4}$  meter are played with one beat to the measure (example, Scherzo of Beethoven's Third Symphony).

Many Critical Editions of the works of the masters exist, where the editors have tried to "improve" the notation, so that the printed page shall *look* more as the music *sounds*. Notable among these is Riemann's Edition of Bach, where even the bars are often changed, to conform more clearly with the rhythmic groupings. Both Riemann and Germer have edited the Beethoven Sonatas, and phrased them most carefully and minutely, in the endeavor to indicate by the manner of printing as much of the musical meaning as possible. There are very many works of this kind which well repay careful study. It is most necessary, however, that the student shall realize that he is an interpreter of the *spirit* of the music he plays, and that he shall not acquire a purely pedagogical and critical interest in the way that musical ideas are put on paper. For it is the *idea* that is the matter of supreme importance and interest.


## CHAPTER EIGHT

### Intervals in the Major Scale

An *Interval* is the distance between two tones or notes.


Intervals are measured according to the major scale of the lower of these notes. That is, any interval whose lower note is D, is measured by the scale of D major. The interval itself, however, may occur in any key that contains the note D.

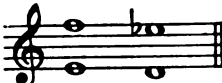


For example:  occurs in the keys of C, F, E $\flat$  and B $\flat$ , but in each case would be measured along the line of D major, as D is the lower note.

The number-name of an interval is found by counting the staff-degrees from the lower to the upper note, both included.



The smallest interval is the Unison, or Prime: 

The largest interval in common use is the Ninth: 

Later, in studying Harmony, we shall find intervals of a Tenth, Eleventh, Thirteenth, etc. At present we shall include only the Ninth. Intervals larger than the Ninth are named as though they were within the compass of an octave; that is, from C up to *any* E is called a Third, from A up to *any* F is called a Sixth, etc.



The interval from C up to D *in the same octave* is always a Second: The interval from C up to D *in different octaves* is sometimes a Second and sometimes

a Ninth:  Second or Ninth

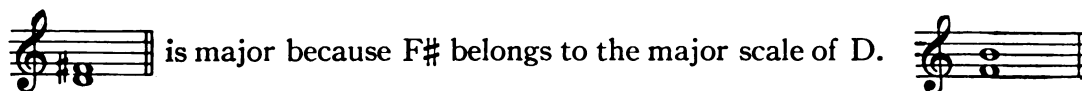
Chromatic signs do not affect the *number-names* of intervals. Each of the following is a Sixth, because six scale-degrees are included:



**EXERCISE 62.** What are the number-names of the following intervals?



An interval is *Major* when the upper note is found in the major scale of the lower note.



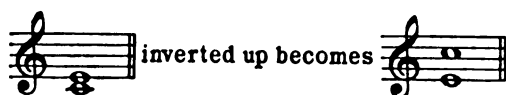
is *not* major because B does *not* belong to the major scale of F.

**EXERCISE 63.** Which of the following intervals are major, and why?

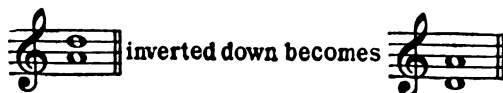


Some major intervals are called *Perfect*, as explained later.

An interval is *inverted up* when the lower note is placed above the upper one:



An interval is *inverted down* when the upper note is placed below the lower one:



The number-name of each interval, and that of its inversion within the octave, add up to 9.

A Second inverted becomes a Seventh.

A Third inverted becomes a Sixth.

A Fourth inverted becomes a Fifth.

A Fifth inverted becomes a Fourth.

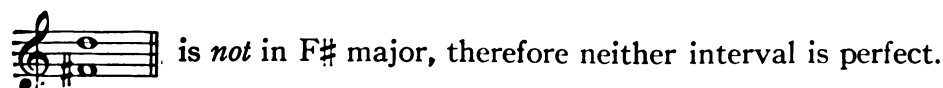
A Sixth inverted becomes a Third, etc.



In reciting intervals it is well to state whether the second note is above or below the first one. For instance, G *up* to C is a Fourth; but G *down* to C is a Fifth.

**EXERCISE 64.** Give the number-name of each interval in Exercise 63, then invert each interval either up or down, and give the number-name of the inversion. Use the formula "G up to B $\flat$  is a Third"; "B $\flat$  up to G is a Sixth," etc.

If *after inversion*, the upper note is in the scale of the lower note, the interval is called *Perfect*.



**EXERCISE 65.** Which of the following intervals are perfect?

The following are the intervals in the scale of C, from the first scale-degree to each of the others, within the octave:



The *perfect* intervals are the Prime, Fourth, Fifth and Octave. The *major* intervals are the Second, Third, Sixth and Seventh. Hereafter, Primes, Fourths, Fifths, and Octaves will *not* be called major.

**EXERCISE 66.** Name the perfect and major intervals above each of the following notes: D, E $\flat$ , G, A $\flat$ , B $\flat$ .

Use the formula: D to D is a perfect Prime.  
 D up to G is a perfect Fourth.  
 D up to A is a perfect Fifth.  
 D up to D is a perfect Octave.  
 D up to E is a major Second.  
 D up to F $\sharp$  is a major Third.  
 D up to B is a major Sixth.  
 D up to C $\sharp$  is a major Seventh.

A *Minor* interval is a half-step smaller than a major interval. Any major interval may be made minor, either by lowering the upper note a half-step, or by raising the lower note a half-step.

G up to A is a major Second; so either G up to A $\flat$ , or G $\sharp$  up to A, is a minor Second.

A $\flat$  up to C is a major Third; so either A $\flat$  up to C $\flat$ , or A up to C, is a minor Third.



F $\sharp$  up to D $\sharp$  is a major Sixth; so either F $\sharp$  up to D, or F $\times$  up to D $\sharp$ , is a minor Sixth.

B $\flat$  up to A is a major Seventh; so either B $\flat$  up to A $\flat$ , or B up to A, is a minor Seventh.

**EXERCISE 67.** Change each of the following major intervals to minor, either by lowering the upper note, or by raising the lower note, a half-step. The letter-names must remain the same. That is, G up to B is a major Third; so G up to B $\flat$  (not G up to A $\sharp$ ) is a minor Third:

In the following example, the lower note of some of the intervals is *not* the keynote of a major scale, as, for example:



To determine the name of such an interval, move the lower note a half-step down; that is, change  to . This latter interval is a major Third;

in a familiar key. For example: 



The first measure of the song is written on a five-line staff. It begins with a treble clef. The first note is a half note on the second line (D4). The second note is a half note on the second space (E4). The third note is a half note on the second line (D4). The fourth note is a half note on the second space (E4). The fifth note is a half note on the second line (D4). The measure ends with a double bar line.

The first measure of the song 'The Old Folks at Home' is shown on a five-line musical staff. It begins with a treble clef (C-clef on the first line) and a key signature of one flat (B-flat). The first note is a half note on the second line (D4). The second note is a half note on the second space (E4). The measure ends with a double bar line.


**EXERCISE 68.** Name each of the following intervals:



If a major interval is *inverted*, it becomes a minor interval.

Example:  becomes 

If a minor interval is *inverted*, it becomes a major interval.

Example: 

**EXERCISE 69.** Copy each of the following intervals and write the inversion of each. Name each interval and its inversion:



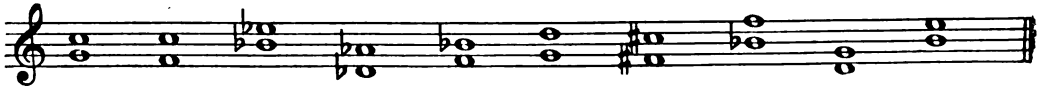
If a perfect interval is made a half-step larger, it becomes an *Augmented* interval. If a perfect interval is made a half-step smaller, it becomes a *Diminished* interval.

The most common augmented interval is the augmented Fourth; and the most common diminished interval is the diminished Fifth:

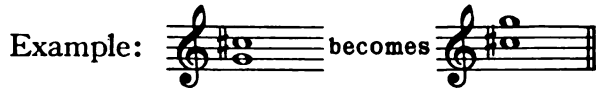
 is a perfect Fourth;  is an augmented Fourth.

 is a perfect Fifth;  is a diminished Fifth.

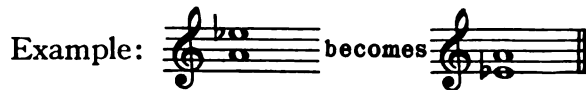
**EXERCISE 70.** Change each perfect Fourth to an augmented Fourth, and each perfect Fifth to a diminished Fifth:



If an augmented interval is *inverted*, it becomes a diminished interval.



If a diminished interval is *inverted*, it becomes an augmented interval.



To summarize:

A major interval is the distance from the keynote of a major scale up to the second, third, sixth and seventh step of that scale.

A perfect interval is the distance from the keynote of a major scale to the first, fourth, fifth or eighth step of that scale.

A minor interval is a half-step smaller than a major interval.

An augmented interval is a half-step larger than a perfect interval.

A diminished interval is a half-step smaller than a perfect interval.

There are still other augmented and diminished intervals, which will be studied later. We have studied the following intervals:

Perfect Primes.

Major and Minor Seconds.

Major and Minor Thirds.

Perfect and Augmented Fourths.

Perfect and Diminished Fifths.

Major and Minor Sixths.

Major and Minor Sevenths.

Perfect Octaves.

All of these intervals occur within the major scale.

The following is a complete list of *all* the intervals in the major scale. The scale of C major is taken as illustration, but the intervals are the same, of course, in all scales:



All Primes are perfect.



Major Seconds come between 1-2, 2-3, 4-5, 5-6, 6-7.

Minor Seconds come between 3-4 and 7-1.

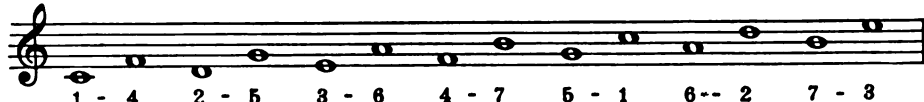
## THIRDS



Major Thirds come between 1-3, 4-6 and 5-7.

Minor Thirds come between 2-4, 3-5, 6-1 and 7-2.

## FOURTHS



All fourths are perfect, except that which comes between 4-7, which is an augmented Fourth.

## FIFTHS



All fifths are perfect, except that which comes between 7-4, which is a diminished Fifth.

## SIXTHS



Major Sixths come between 1-6, 2-7, 4-2 and 5-3.

Minor Sixths come between 3-1, 6-4 and 7-5.

## SEVENTHS



Major Sevenths come between 1-7 and 4-3.

Minor Sevenths come between 2-1, 3-2, 5-4, 6-5 and 7-6.

## OCTAVES



All Octaves are perfect.

It will be noticed that there is a relationship between the pairs of intervals within the scale that add up to *nine*; that is, between the Primes and Octaves between the Seconds and Sevenths, etc.

To summarize:

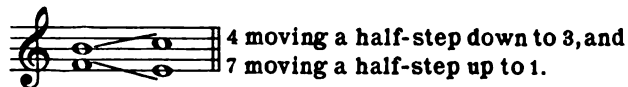
1. All Primes and all Octaves are perfect.
2. Minor Seconds come between 3-4 and 7-1, all other seconds being major; therefore:

Major Sevenths (the inversions of minor Seconds) come between 4-3 and 1-7 (the inversions of the above numbers), all other Sevenths being minor.

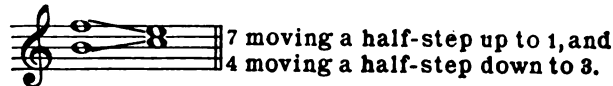
3. Major Thirds come between 1-3, 4-6 and 5-7, all other thirds being minor; therefore:  
 Minor Sixths (the inversions of major Thirds) come between 3-1, 6-4 and 7-5 (the inversions of the above numbers), all other Sixths being major.
4. All Fourths and all Fifths are perfect except the augmented Fourth which comes between 4-7, and the diminished Fifth which comes between 7-4 (the inversion of 4-7).

All notes and intervals and chords express either *rest* or *motion*, and we can recognize them by this characteristic. The tone which expresses complete rest is the Tonic, 1 of the key. The other notes of the Tonic chord, 3 and 5, also express rest, but in a lesser degree. The reason for this will be discussed later in the Chapter on Overtones. The two most sensitive intervals in the key, that is, the intervals which express the greatest degree of motion, are the augmented Fourth and the diminished Fifth. The tones of these intervals have a strong tendency to move to the nearest tones of the Tonic chord. This movement of a tone towards a point of rest is called its *Resolution*.

An augmented interval usually resolves to an interval *larger* than itself. The augmented Fourth usually resolves as follows:



A diminished interval usually resolves to an interval *smaller* than itself. The diminished Fifth usually resolves as follows:



**EXERCISE 71.** Copy and resolve each of the following augmented Fourths and diminished Fifths. Mark the key of each, and draw lines to show the direction of the resolution of the tones as in the first example:



**EXERCISE 72.** Write *all* the intervals in the keys of D and of B $\flat$ . That is, write the seven Primes, seven Seconds, seven Thirds, etc., that occur in each key. Do not use signatures; put sharps or flats before the individual notes as they are required.

**EXERCISE 73.**

1. Write all the major Seconds in the key of A major.
2. Write all the minor Seconds in the key of E $\flat$  major.
3. Write all the major Thirds in the key of E major.
4. Write all the minor Thirds in the key of C major.
5. Write all the perfect Fourths in the key of D major.
6. Write the augmented Fourth in the key of G major.
7. Write all the perfect Fifths in the key of A major.
8. Write the diminished Fifth in the key of D $\flat$  major.
9. Write all the major Sixths in the key of A $\flat$  major.
10. Write all the minor Sixths in the key of B $\flat$  major.
11. Write all the major Sevenths in the key of F major.
12. Write all the minor Sevenths in the key of E $\flat$  major.

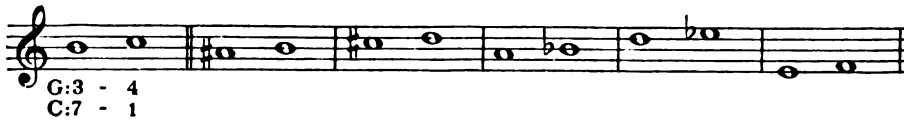
**EXERCISE 74.** Write five examples of each of the following intervals: perfect Prime, minor Third, major Seventh, minor Sixth, Major second.

**EXERCISE 75.** Write the inversion of each of the intervals in the last exercise, and name each inversion.

The augmented Fourth and the diminished Fifth can each belong to one key only. That is, the augmented Fourth can belong only to the key in which its numbers are 4 and 7. The diminished Fifth can belong only to the key in which its numbers are 7 and 4. All the other intervals, however, can belong to a number of keys.

Minor Seconds occur between 3-4 and between 7-1. So, for example, the minor Second, E up to F, is 3-4 in the key of C, and is also 7-1 in the key of F.

**EXERCISE 76.** In what two keys does each of the following minor Seconds occur? Give the numbers of the scale-degrees in each key, as in the first example:



Major Thirds can belong to three keys. For example: C up to E is 1-3 in the key of C, and is 4-6 in the key of G, and is 5-7 in the key of F.

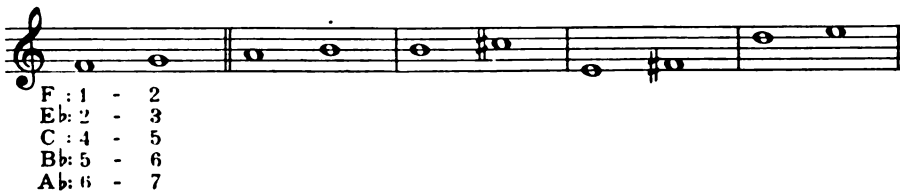
**EXERCISE 77.** In what three keys does each of the following major Thirds belong? Mark as in first example:



**EXERCISE 78.** To what two keys does each of the following major Sevenths belong? Mark as in first example:



**EXERCISE 79.** To what five keys does each of the following major Seconds belong? Mark as in first example:



If the tones of an interval are heard in succession, the interval is *melodic*. If they are heard simultaneously, the interval is *harmonic*.

**EXERCISE 80.** Name the melodic intervals between each two tones of the following melody. Use the formula:

E up to C♯ is a major Sixth.  
C♯ down to B is a major Second.  
B down to A is a major Second.  
A down to G♯ is a minor Second.  
G♯ to G♯ is a perfect Prime, etc.



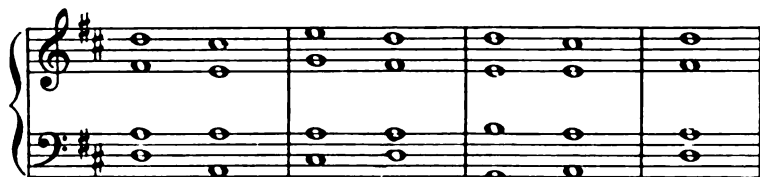


**EXERCISE 81.** Name the intervals in the following melody.



**EXERCISE 82.** Name the harmonic intervals between the lowest note and each of the other notes in the following chords. Use the formula:

D up to A is a perfect Fifth.  
 D up to F# is a major Third.  
 D up to D is a perfect Octave.  
 A up to A is a perfect Octave, etc.



**EXERCISE 83.**

1. A perfect Fifth above D is a major Second above—?
2. A major Third above B $\flat$  is the Dominant of—?
3. A perfect Fourth below D is a major Third above—?
4. A perfect Fifth below G is 7 of a key whose signature is—?

**EXERCISE 84.**

1. Start on C; the Dominant of that (G), a major Third down (E $\flat$ ), change enharmonically (D#), a diatonic half-step up (E), a major Sixth up (C#), is 7 of a key (D), whose Dominant is—? *Answer: A.*
2. Start on B $\flat$ ; change enharmonically, a major Third down, a perfect Fourth up, a major Second down, a major Third down, a major Sixth up, is 7 of what key?
3. Start on G; a perfect Fourth up, a major Third down, change enharmonically, a major Sixth down, is 7 of a key whose Subdominant is—?
4. Start on D; a major Third down, a major Second up, a perfect Fourth down, a minor Sixth up, changed enharmonically is the Leading-tone of—?

**EXERCISE 85.** Write six similar chain-questions on scales, signatures, and intervals. It is well to write the answer to *each step*, as in the first question in the previous exercise. Put six items in each chain-question.

Intervals are classified according to their *sound* as follows:

1. Perfect Consonances.
2. Imperfect Consonances.
3. Dissonances.

The *Perfect Consonances* have a smooth, "hollow" sound. They are the perfect intervals, that is, the perfect Primes, Fourths, Fifths and Octaves.

**EXERCISE 86.** Play the following perfect consonances very softly and deliberately, and listen to the *quality* of the sound. Listen also to the distance between the tones; that is, listen to the *size* of the interval, and be able to recognize them by ear, and to tell the name of each (perfect Fourth, perfect Fifth, etc.) when it is played.



In greatest contrast to the perfect consonances are the *Dissonances*, which will be studied next in order.

The dissonances have none of the quality of smoothness. They are the harshest of the intervals, and they always demand a resolution. The dissonances are the major and minor Seconds, the major and minor Sevenths, and all augmented and diminished intervals. We will study first the Seconds and Sevenths. The *size* is very easy to recognize by ear. Minor Seconds are the next smallest to the Unisons, and can so be recognized. The other Seconds are major.

Major Sevenths are within a half-step of the Octaves and can so be recognized. The other Sevenths are minor.

**EXERCISE 87.** Play the following dissonances softly and slowly, and listen to the quality of the sound, and to the size of the intervals. Be able to name each interval by ear.



On the piano, the sound and size of the augmented Fourth and the diminished Fifth are identical. That is, the augmented Fourth, G up to C#, is identical in sound with the diminished Fifth, G up to Db. It is only when these intervals are resolved that we can classify them by ear. As has been said, the augmented Fourth resolves to a *larger* interval, and the diminished Fifth resolves to a *smaller* interval.

**EXERCISE 88.** Name the following augmented Fourths and diminished Fifths by ear (that is, when they are played), by noticing their resolutions.





**EXERCISE 89.** Name the following intervals by ear. Decide first whether the interval is a perfect consonance or a dissonance, and then decide which consonance or dissonance it is.





The other intervals are *Imperfect Consonances*. These intervals are not as smooth as the perfect consonances nor as harsh as the dissonances.

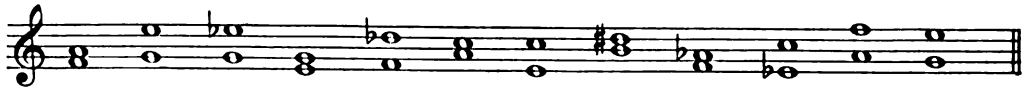
The imperfect consonances are the major and minor Thirds and the major and minor Sixths. Major Thirds are easy to recognize as 1-3 of a major Scale. The smaller Third is, of course, minor. Major and minor Sixths are more difficult to distinguish. It is sometimes helpful, in determining these Sixths, to imagine the upper tone as a half-tone higher than it sounds. For example, if the given

interval is  think how it would sound if it were . This latter

interval is a dissonance (minor Seventh), so the interval in question must be the *larger* of the two possible Sixths; therefore, we know it is a major Sixth.

If the interval to be determined is  and we "think" the tone of the upper note a half-step higher  we still have a consonance, so the interval in question must be the *smaller* of the two Sixths, and we know it to be a minor Sixth.

**EXERCISE 90.** Name the following imperfect consonances by ear:



In a major key the augmented Fourth resolves to a minor Sixth. The diminished Fifth resolves to a major Third.

**EXERCISE 91.** Name each of the following pairs of intervals by ear:



In the following Exercise, all the intervals that we have studied are used. Think first of the *general* classification, whether perfect consonance, imperfect consonance, or dissonance. Then determine the *Number-Name*; and last of all decide the *kind* of interval, whether major, minor, etc.

**EXERCISE 92.** Name the following intervals by ear:



## CHAPTER NINE

### Overtones and Sympathetic Vibration

Sound is caused by waves of air which are set in motion by some vibrating body.

In the human voice, the vibrating bodies are the vocal cords.

In wood-wind or brass instruments, the vibrating bodies are reeds, or the lips of the performer.

In the piano and in other string instruments, the vibrating bodies are the strings.


The four principal parts of the action that produces tone on the piano are:

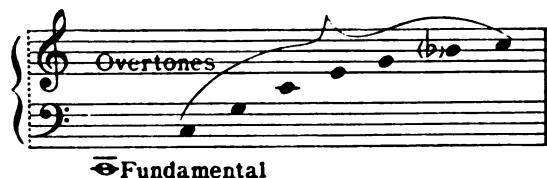
1. Keys.
2. Dampers.
3. Hammers.
4. Strings.

While the key is being depressed, the damper, which has been touching the string, rises so as to allow the string room to vibrate. The action of the key forces the hammer to strike the string, and the string vibrates and produces the tone.

The shorter the string is, the more rapid are the vibrations, and the higher is the pitch. The highest C on the piano is produced by a set of three short strings, each vibrating 4096 times a second. The longest string on the piano vibrates 26 times a second and produces the tone of the lowest A. "Middle C" vibrates 256 times a second.

Every musical tone is a "mixture" made up of a *fundamental* tone and its *overtones* sounding together.

For example: if this C  on the piano is struck, it produces not only the tone of its own pitch, but also a number of higher tones called, variously, "overtones" or "harmonics" or "upper partials." These overtones are:



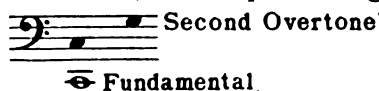
That is, this entire series of tones is sounding at the same time that the low C itself sounds.

The reason of this is, that the string which is producing the low C has the power of dividing itself, so that its two halves shall vibrate, as though they were separate strings half the length of the string itself, and each half produces a tone, while the fundamental vibration is going on.

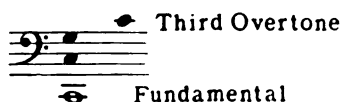
Each of these halves is vibrating twice as fast as the entire string; and each half is producing a tone at the pitch of an octave higher than the fundamental. This is the first overtone.



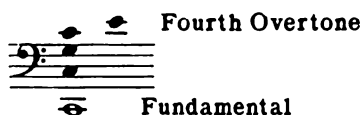
The string is also dividing itself into three parts, each of which is vibrating three times as fast as the fundamental, and is producing the second overtone.



The string is also dividing itself into four parts, each of which is vibrating four times as fast as the fundamental, and is producing the third overtone.



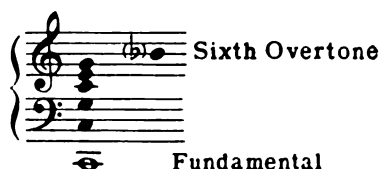
Also into five parts, each vibrating five times as fast as the fundamental, and each producing the fourth overtone.



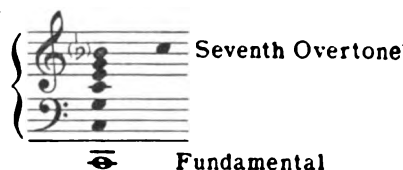
Also into six parts, each vibrating six times as fast as the fundamental, and each producing the fifth overtone.



Also into seven parts, each vibrating seven times as fast as the fundamental, and each producing (faintly) the sixth overtone.




And into eight parts, each vibrating eight times as fast as the fundamental, and each producing the seventh overtone.



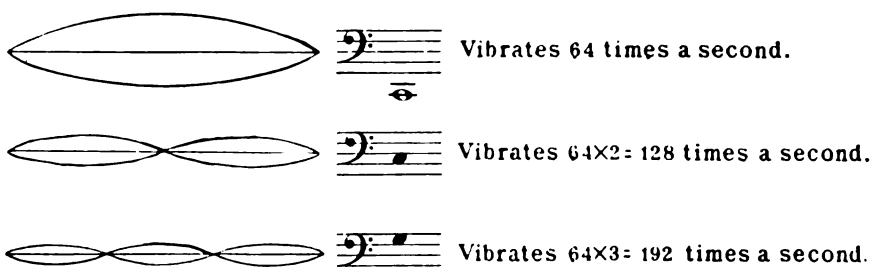
There are still higher overtones, produced by still smaller subdivisions of the string, but they are too faint to be easily heard.

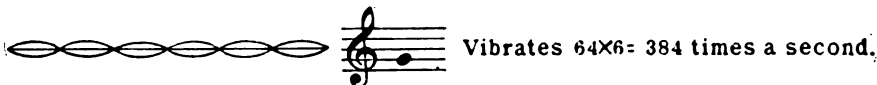
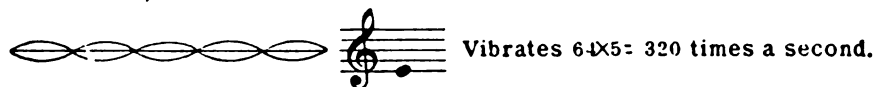
This series of tones is the natural scale, the "Scale of Nature." That is, *any* vibrating body, not necessarily a musical instrument, that produces a fundamental tone is also producing overtones.

Overtones have a great deal to do with the *character* of tones. For example, the tone of the pitch  is produced by the same *number* of vibrations a

second, when played on a flute, or a violin, or a piano, etc. But the predominance of the different *overtones* varies in these instruments, and this gives the tone a different *timbre* or *quality* in each case.

The following diagram shows the vibration of the whole string, and the partial vibrations that produce the overtones.





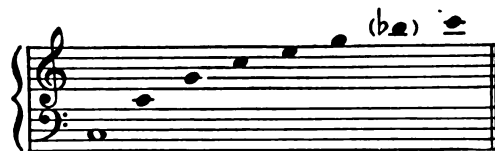
It will be noticed that the tones produced by the fundamental C, are all C, E and G (with a faint B $\flat$ ). In other words, every fundamental produces the tones which we call its Chord. The tone G will produce the overtones G-B-D.






The tone B $\flat$  will produce B $\flat$ -D-F.

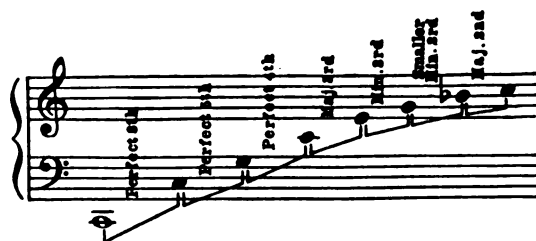


If the C an octave above the low C is taken as fundamental, the overtones will be produced in the same relationship, but each an octave higher than before.



For example:  can be produced as overtone of  but not of  which produces the E an octave higher.

It will be noticed that the distance between each two tones of the harmonic series is smaller as we go higher in the series.



That is:

From the fundamental to the first overtone is a perfect Octave.

From the first overtone to the second is a perfect Fifth.

From the second overtone to the third is a perfect Fourth.

From the third overtone to the fourth is a major Third.

From the fourth overtone to the fifth is a minor Third.

From the fifth overtone to the sixth is a minor Third.

From the sixth overtone to the seventh is a major Second.


The minor Third between the fifth and sixth overtones, G and B flat, is in reality smaller than the minor Third between the fourth and fifth overtones, E and G; although this difference is impossible to demonstrate on the piano, on account of the method of tuning.


It will also be noticed that the fundamental or *Root*, C, occurs four times, the fifth, G, occurs twice, and the third, E, but once.


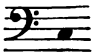

We shall find later in studying chords, that the tones of the chords are strong in just the proportion in which they appear as overtones. The root is the strongest, the fifth next strong, and the third is the weakest of all.

### SYMPATHETIC VIBRATION

A vibrating string, or *part* of a vibrating string, has the power of setting in motion any other string, or part of a string, which vibrates at exactly the same rate of speed as itself.

We have found that the first overtone of low C vibrates at the rate of 128 times a second, and produces a tone at the pitch of 

The string which *itself* produces this tone  can set the first overtone of the low C into *sympathetic* vibration, without sounding the fundamental low C at all.

Press down very gently the key  so that the fundamental does not sound. As long as the key is held down, the damper is raised from the string, and the string, or *any part* of it, is free to vibrate. While the low C is held down, strike the key  a short, sharp blow, thus: . In a moment, you will hear

the first overtone of the low C sounding clearly, because each half of the lower string has been set in sympathetic vibration by the movement of the upper string, which vibrates at exactly the same rate of speed. Again hold down silently the key of low C, and strike in succession each of the keys corresponding in pitch to the overtones, in the following manner:



and the fundamental will "pick up" the tone of each string. This single long string

**EXERCISE 93.** Write (using both clefs) the overtones of the following fundamentals:



be heard.



Hold down

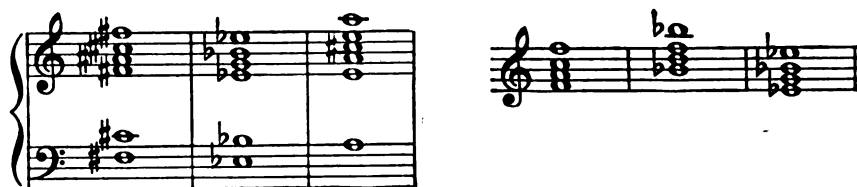
Hold down

Strike

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**EXERCISE 95.** Hold down each of the following chords in turn, and produce the tones by striking the fundamental of each. Do not use the pedal. In the first three chords, both hands are employed, so some one else must strike the fundamental. In the last three chords, only the four upper overtones are held down (omitting the first and second), so that the student's left hand may be free to strike the fundamental bass notes.

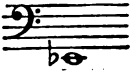





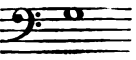

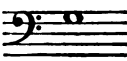


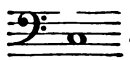


As has been said, the string corresponding to the key can be set into sympathetic vibration by the vibration of the *first* overtone of the string . In this case, each of the two halves of the string is causing the string to vibrate.

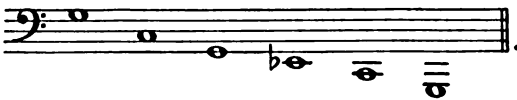

This same string can also be set into sympathetic vibration by the vibration of the *second* overtone of the string . In this case, each of the three thirds of the string is causing the string to vibrate.


This same string can also be set into sympathetic vibration, by the vibration of the *third* overtone of the string . In this case, each of the four quarters of the string is causing the string to vibrate.

The string can also be made to vibrate sympathetically, by the vibration of the *fourth* overtone of the string . In this case, each of the


five fifths of the string  is causing the string  to vibrate; and so on, using all the fundamentals of which  is an overtone.


**EXERCISE 96.** Press down the key  gently so as to raise the damper from the string. Strike the key  and listen to the vibration of the string  which will be heard only after the fundamental vibration of  has stopped. When the tone of  has died away, still hold down the key  and produce the tone by striking the key . Still holding down the key  produce the tone by striking in turn .

**EXERCISE 97.** Ask some one to help in holding down silently all of these keys at once . Strike  and listen to the enormous quantity of tone of that pitch, that is being produced by the vibration of the parts of these lower strings.


 is producing it twice (each of its halves).


 is producing it three times (each of its thirds).

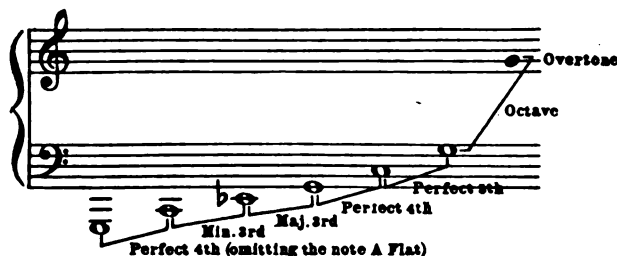
 is producing it four times (each of its fourths); and so on.


It will be noticed that the distance in pitch between each of these fundamentals, is exactly the same in *inverted order*, as is the distance in pitch between the overtones that are produced by a single string. That is, the string 

produces as overtones:





And the overtone  can be produced by each of the fundamentals



**EXERCISE 98a.** The string  on the piano can be made to vibrate

by the blow of the hammer attached to the key. How else can this string be set in motion? Illustrate on the piano.

**EXERCISE 98b.** Write the pitch of six fundamentals that can produce the pitch of ; of .

**EXERCISE 98c.** How many times does the fundamental D produce the 1 of its chord, that is, the tone D? How many times does it produce the 3 of its chord, that is, the tone F#? How many times does it produce the 5 of its chord, that is, the tone A? What has this to do with the study of Harmony?

## CHAPTER TEN


### Melodic Idioms

IDIOMS FORMED FROM THE TONIC CHORD.

IDIOMS BASED ON TONAL MAGNETISM.

EXERCISES IN RECOGNIZING MELODIC INTERVALS.

#### IDIOMS FORMED FROM THE TONIC CHORD

The three notes of the tonic chord can be placed in three different positions. The root may be the lowest note, or the third or the fifth may be the lowest note, as follows: 


These positions are spelt as follows:

The first, or root position, is spelt "C-E-G."

The second position is spelt "C-E-G on E," meaning that E is the lowest note.

The third position is spelt "C-E-G on G," meaning that G is the lowest note.

The chord is written in each case in what is called *Close Position*. That is, the root and third and fifth are placed as close together as possible. The following is *Open Position*, because there is room for an E between C and G; and room for a

C between G and E: 

The notes of each position can form *six* melodic groups, or *Idioms*, by arranging the notes in different order. The following examples show the notes of the first position arranged in these six ways.



1. Straight up, from the lowest note to the highest.



2. Straight down, from the highest note to the lowest.



3. First the lowest note, then the highest, then the middle note.



4. First the highest note, then the lowest, then the middle note.



5. First the middle note, then the highest, then the lowest note.



6. First the middle note, then the lowest, then the highest note.

The notes of the second position form the melodic groups:



The notes of the third position form the melodic groups:



**EXERCISE 99.** Sing each of the above examples very fluently, using number-names; that is, "One-Three-Five," etc.

Be able to recognize the tones by number when they are played.

**EXERCISE 100.** Write the Tonic Chords in the keys of F, G and D in all the above groupings. Sing each tone, giving the number-name, *while* you write the note.

There are three positions, each having six melodic shapes, making 18 different examples in each key. Draw lines between the heads of the notes, as in the above examples, showing the shape of each melody.

**EXERCISE 101.** Sing the following melodic groups fluently, using number-names. Sing One-Three-Five of the key first; then, *think* the pitch of the *entire group* before singing the first tone.



### IDIOMS BASED ON TONAL MAGNETISM

It was found in studying overtones that there is a natural mathematical relationship between the tones of the Tonic Chord.

As has been said, the tonic itself, the central point of the key, expresses finality or rest. The tones which are most nearly related to the keynote, that is, 3 and 5, also express rest, though in a lesser degree. Many melodies begin, and most melodies end, on either 1, 3 or 5. Each of the other tones of the scale expresses movement, in varying degrees of intensity, toward the nearest tone of the tonic chord.

In the great majority of melodies the scale-degrees move as follows, especially at the *close* of the melody:

7 frequently moves a half-step up to 1.

4 frequently moves a half-step down to 3.

2 frequently moves either a whole step down to 1, or a whole step up to 3.

6 frequently moves a whole step down to 5.

This power of attraction that the tones of the tonic chord exert over the other scale-degrees, has been called *Tonal Magnetism*.

Some of the most usual melodic idioms involving this fact are:



**EXERCISE 102.** Sing each of the above groups, using number-names, and also letter-names. Be able to recognize them by number-names, and letter-names, when they are played.

Most melodies to be sung, are written within the compass of an octave and a fourth; that is, from 1 to the octave 1 below, and to 5 below that.

These notes can be represented as a "number ladder," as below:


1  
7  
6  
5  
4  
3  
2  
1  
7  
6  
5

Or, written on the staff, in the key of C:



A line under a figure means that the note is below the central 1.

Using the notes within this compass, a number of three-note melodic idioms can be made, involving the progressions given above.

The combination:  is frequently preceded by the other *higher*


scale-degrees, as follows:



as the upper 7 (B), tends to progress to the upper 1 (C).

The same combination is preceded by *lower* scale-degrees as follows:



The combination:  can be preceded by upper or lower notes as follows:



The combination:  can be used as follows:



These are, of course, only a few of the very many combinations of tones that occur constantly in melodies.

It will be noticed that a melodic group which has a "double curve"



is usually more interesting than one in which the notes progress

in a straight line, even though the numbers are the same.



On the other hand, almost any succession of notes taken from the scale makes an excellent melodic line.



**EXERCISE 103.** Sing all the above three-note groups (pages 74 and 75), using number- and letter-names. Be able to recognize them by number and letter when they are played.

**EXERCISE 104.** Write on the staff in the key of G melodic groups formed by using the following endings, preceded by the other scale-degrees:

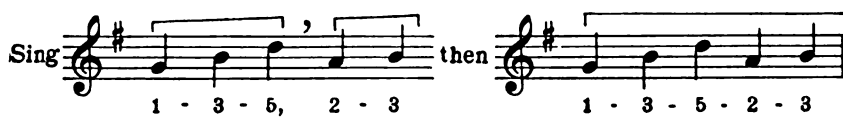


**EXERCISE 105.** Sing the groups written in the previous exercise, using number- and letter-names.

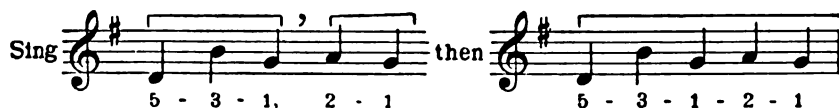
**EXERCISE 106.** Sing each of the following groups, using number-names. *Think* the sound of the entire group before singing it. Be sure of the pitch of *One*.



**EXERCISE 107.** Sing the three tones of the Tonic chord and add one of the following endings: 7-1, 2-1, 2-3, 4-3, 6-5. Sing each example first, with a pause to take breath after the third chord-note, before singing the ending. Then sing the five tones swiftly, without pausing. For example:



and so on, using all five endings. Then sing some other position of the chord, and add the endings to this position. For example:



### EXERCISES IN RECOGNIZING MELODIC INTERVALS

The following exercises are designed to give the student additional practice in singing intervals, so that he may be able to recognize them by ear.

**EXERCISE 108.** Using the notes of the number ladder given previously, sing at some convenient pitch, from each number to each of the others in turn, as shown below. Use number-names. Make a pause  $\curvearrowright$  on the last note of each group, and end each section of the exercise with 5-1:



Then start from the note 2, and sing to each of the upper and lower notes in turn,

ending 5-1.

2 - 3      2 - 4      2 - 1      2 - 1      2 - 7      2 - 6      2 - 5      5 - 1

Then sing from 3 to each other note; and so on until all the intervals have been sung.

**EXERCISE 109.** Sing the following groups, at some convenient pitch. Think the pitch of the entire group straight through before singing, then sing the group fluently. In other words, *do not* sing the first note or two, and then stop to find the next one. The object of this exercise is to learn to think each group *as a whole*, not as so many unrelated notes; just as in language, we think of a group of letters such as "Cat" as *one word*, not as three letters; and we think of a group of words such as "How do you do?" as *one idea*, not as four words.

1-7-1, 1-2-3. 1-3-5, 1-5-3, 3-5-1, 3-1-5, 5-3-1, 5-1-3, 1-3-5-6-5, 1-6-5. 1-3-4-3, 1-4-3. 1-7-1-4-3, 1-7-1-6-5-7-1, 1-5-1, 1-5-6-5-1. 3-2-1-6-5, 5-6-5-7-1. 5-3-2-1, 5-3-2-1, 1-5-3-1, 1-5-6-5-3-2-1, 5-7-1, 5-7-1-2-3, 5-7-1-3-5, 5-7-1-4-3. 1-2-3-4-5, 2-3-4-5-6, 3-4-5-6-7, 4-5-6-7-1. 7-6-5-4-3, 6-5-4-3-2, 5-4-3-2-1.

**EXERCISE 110.** Write from memory ten melodic idioms of four or five notes each, similar to those given in the last exercise. Write numbers, and *sing* the pitch of each number while you write.

**EXERCISE 111.** Write on the staff each of the melodic idioms of the last Exercise. Change the keys frequently, and avoid writing too much in the key of C.

**EXERCISE 112.** Sing the following, using number-names. Think before you sing, and be sure of the pitch of *One*.

The following exercise is useful in developing the sense of tonality. The object is to be able to find at once, by ear, the Tonic chord of a key from any one of its scale-degrees.

For example: Sing the note G, calling it 1, and follow it with its own 1-3-5.

Sing, "One--- One - three - five"

Then call the same G 2, and follow with 1-3-5 of the new key, which will be the key of F.

Sing, "Two--- One - three - five"



Then call the same G 3, and follow with 1-3-5 of the key of E flat.



Then call this G 4. The progression from 4 to 1 is rather awkward, so we will follow 4 by 3, its nearest rest point, and then go to 1-3-5, now in the key of D.



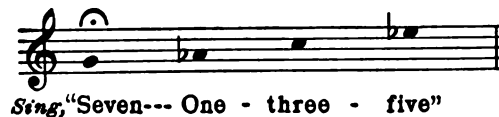
Then call G 5, and go at once to 1-3-5 of C.



Then call G 6. Go first to the nearest rest point, 5, then to 1-3-5, now in the key of B flat.



Then call G 7, and go to the nearest 1-3-5 *up*. (Key A flat.)



This can be tabulated as follows:

Same pitch	New key
1	1-3-5
2	1-3-5
3	1-3-5
4-3	1-3-5
5	1-3-5
6-5	1-3-5
7	1-3-5

**EXERCISE 113.** Sing from the above table very slowly and softly. Wait on the note in the first column until you feel the strong *pull* of the Tonic chord.

This exercise can be developed by changing the number-name of 1 or 3 or 5, to a number in a new key, and proceeding at once to the new key.

For example: Sing D as 2, then sing, 1-3-5 (C-E-G). Change the number-name of 5 to 3, and sing 3-1-3-5 (E $\flat$ -G-B $\flat$ ). Change number-name of 5 to 4, and sing 4-3-1-3-5 (key of F). Change number-name of 3 to 7, and sing 7-1-3-5 (key of B $\flat$ ), etc., as illustrated below.



Sing, "Two--One-three-five. Three--One-three-five. Four-three-- One-three-five. Seven--One-three-five" etc.

## CHAPTER ELEVEN

## Review

## TIME-VALUES:

1. Write three examples of each of the following meters:

$$\frac{2}{2} - \frac{6}{8} - \frac{4}{4} - \frac{3}{8} - \frac{9}{8} - \frac{12}{8}$$

2. Put bars and meter-signs in the following four-measure phrases:

$\frac{6}{8}$  a. 
  
 b. 
  
 $\frac{3}{4}$  c. 
  
 $\frac{3}{4}$  d. 
  
 e.

3. The time-values of familiar melodies are given below. Name each melody:

a.  $\frac{3}{4}$  *etc.*
  
 b.  $\frac{3}{4}$  *etc.*
  
 c.  $\frac{4}{4}$  *etc.*
  
 d.  $\frac{4}{4}$  *etc.*
  
 e.  $\frac{3}{4}$  *etc.*

4. Write each of the following examples in time-values of the next smaller denomination:

a.  $\frac{3}{4}$ 
  
 b.  $\frac{3}{2}$ 
  
 c.  $\frac{3}{4}$ 
  
 d.  $\frac{3}{4}$

5. Write each of the following examples in time-values of the next larger denomination:

a.  $\frac{3}{8}$ 
  
 b.  $\frac{3}{4}$ 
  
 c.  $\frac{4}{8}$

6. Put bars and meter-signs in the following melodies already studied:



7. Complete the following measures:

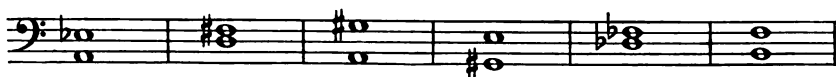
a	$\frac{2}{2}$	
b	$\frac{3}{8}$	
c	$\frac{4}{4}$	
d	$\frac{12}{8}$	
e	$\frac{9}{8}$	
f	$\frac{3}{4}$	
g	$\frac{4}{4}$	

#### INTERVALS:

1. Name the following intervals:




- Write and resolve the augmented Fourth in any three keys.
- Write and resolve the diminished Fifth in any three keys.
- How many major Seconds occur in the scale of D Major? What are they?
- How many minor Sixths occur in the scale of E major? What are they?
- Write an example of each of the following intervals: Major Third, perfect Fifth, major Sixth, minor Seventh.
- Name the following intervals. Invert each and name the inversion.

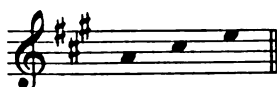


- A major Second above A is—?
- A is a major Second above—?
- B is a perfect Fourth above—?
- What is a perfect Fourth above B?
- 3 of the scale of E is a major Sixth above—?
- A perfect Fifth above E $\flat$ , changed enharmonically, is the major Third of—?
- 7 of C is the Dominant of—?

- ## OVERTONES:

10. Write the overtones of  and state the distance between each two overtones.

1. In how many melodic shapes can the following notes be placed?



**2. Sing each of the following groups in as many shapes as possible:**



- 1-7-1-6-5-7-1.      3-6-5-1-2-5-1.  
7-4-3-1-5-2-1.      5-3-2-1-5-4-3.

## PART THREE

### CHAPTER TWELVE

#### Triads in the Major Scale

A *Triad* is a chord composed of three notes—a root, its third, and its fifth. Triads can be built on any scale-degree; for example:



A Roman numeral indicates a chord whose root is that numeral. Example:

I stands for a chord whose root is 1 (that is, 1-3-5).

II stands for a chord whose root is 2 (that is, 2-4-6); and so on through chord VII.

We found in the Chapter on Intervals, that the major scale contained different kinds of thirds, major and minor, and different kinds of fifths, perfect and diminished. We shall now find that the major scale also contains different kinds of Triads. These Triads are named from the *kind* of intervals of which they are composed. Both Major and Minor Triads contain perfect fifths, and take their names from the kind of *third* that they contain.

The Triad on the first degree (I) C-E-G is composed of a root, a *Major* third and a perfect fifth, and is called a *Major Triad*.

The Triad on the second degree (II) D-F-A is composed of a root, a *Minor* third and a perfect fifth, and is called a *Minor Triad*.

The Triad on the third degree (III) E-G-B is Minor.

The Triad on the fourth degree (IV) F-A-C is Major.

The Triad on the fifth degree (V) G-B-D is Major.

The Triad on the sixth degree (VI) A-C-E is Minor.

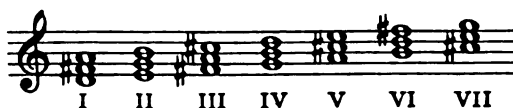
The Triad on the seventh degree (VII) B-D-F is composed of a root, a minor third and a *diminished* fifth, and is called a *Diminished Triad*. The Diminished Triad contains a minor third, but takes its name from the kind of *fifth* that it contains.

To summarize: In the Major Scale, *Major* Triads occur on the first, fourth, and fifth scale-degrees; that is, on the Tonic, Subdominant and Dominant, or, expressed in numbers, on I, IV and V.

*Minor* Triads occur on the second, third and sixth scale-degrees; that is, on the Supertonic, Mediant and Submediant, or, expressed in numbers, on II, III and VI.


The *Diminished* Triad occurs only on the seventh scale-degree; that is, on the Leading-Tone (VII).

**EXERCISE 114.** Write all seven Triads in the keys of B $\flat$ , A, E $\flat$ , G, A $\flat$ , B, and mark each Triad either Major, Minor or Diminished. Do not use signatures, but set a sharp or flat before each individual note, as required. Below are the seven Triads of the key of D written in this way:



**EXERCISE 115.** Recite all the Triads in the keys of F, D, D $\flat$ , G, B $\flat$ , naming the *kind* of each Triad, whether Major, Minor or Diminished.

In studying Intervals it was found that each major and minor *Third* belongs to several keys. So also, each major and minor *Triad* belongs to several keys.

Major Triads occur on the first, fourth and fifth degrees of the Major Scale. Therefore, any Major Triad can be I of a Major Scale, and IV of another Major Scale, and V of still another Major Scale. For example, the Triad C-E-G  is I of C Major, IV of G Major, and is also V of F Major.

The Triad D-F $\sharp$ -A  is I of D Major, IV of A Major, and V of G Major.


**EXERCISE 116.** Place each of the following Major Triads in three keys. Mark as in the first example, giving keys and Roman numerals.



**EXERCISE 117.**

1. Spell the Dominant Triad in D.
2. Spell the Subdominant Triad in B.
3. G-B-D is the Subdominant Triad. What is the Dominant Triad?
4. A-C $\sharp$ -E is IV. What is I?
5. V of G is IV of what key?
6. In what three keys does the Triad F-A-C occur?

Minor Triads occur on the second, third and sixth scale-degrees. Therefore, any Minor Triad can be II of a Major Scale, or III of another Major Scale and VI

of another Major Scale. For example, the Minor Triad D-F-A  is II of C, III of B $\flat$ , and VI of F. The Diminished Triad belongs only to one Major Scale; that is, to the scale where it is VII.

**EXERCISE 118.** Place each of the following Minor Triads in three keys. Mark as in the foregoing exercise, giving keys and Roman numerals.



Any Major Triad may be made Minor by lowering its third:



Any Minor Triad may be made Major by raising its third:



This change from Major to Minor, or from Minor to Major, is called a change of *Mode*.

**EXERCISE 119.** Copy the following Triads, then change the Mode of each. Mark as in the above example.



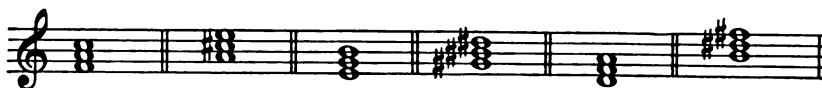
Any Minor Triad may be Diminished by lowering its fifth:



If a Major Triad is to be Diminished, the major third must be lowered to a minor third, and the perfect fifth lowered to a diminished fifth.



**EXERCISE 120.** Copy the following triads and change each to a Diminished Triad. State the major key to which each Diminished Triad belongs.



## CHAPTER THIRTEEN

### Tonic and Dominant Triads Used Melodically and Harmonically

Not all of the triads are equally important, or occur with equal frequency in music. By far the most important and frequent are the Tonic and Dominant Triads. The Tonic Triad is composed of 1, 3, 5, and the Dominant of 5, 7, 2. Any chord can appear in three positions; therefore, these two chords can appear as follows:



The relative placing of the notes of any chord can be shown clearly by writing the scale-ladder complete, and cancelling with a line all the numbers that do not belong to the chord. The numbers that remain uncanceled will show the placing of the chord-notes in all three positions.

For example, in the first column below, all the numbers of chord I, that is, 1, 3 and 5, are left uncanceled. In the second column, all notes of chord V, that is, 5, 7 and 2, are left uncanceled. The third column is the same as the first.

1	<del>3</del>	1		1	<del>7</del>	1
<del>7</del>	7	<del>7</del>	If spaces are left, instead of cancelling the unused numbers, we have:	5	—	5 — 5
<del>5</del>	<del>5</del>	<del>5</del>		3	<del>2</del>	3
5	5	5		1	<del>7</del>	1
<del>4</del>	<del>4</del>	<del>4</del>		5	—	5 — 5
3	<del>2</del>	3		I	V	I
<del>2</del>	2	<del>2</del>				
1	<del>3</del>	1				
<del>7</del>	7	<del>7</del>				
<del>5</del>	<del>5</del>	<del>5</del>				
5	5	5				
I	V	I				

Written on the staff in the key of C, these notes are:



These examples show the *horizontal* relationship between the notes of the two chords. For example, the note 5 occurs in both chords, and is at the same level in each. The nearest note to 1 horizontally is 7, and the nearest note to 3 is 2.

If the tones of a chord are sung or played one at a time we have a *Broken Chord*. The following, or any other similar arrangements of chord-notes, form broken chords.



Broken-chord melodies can be made from the notes of the Tonic and Dominant triads. Take the upper group of three notes from each column, and sing as a melody, beginning with the upper note of each group. Written on the staff this

melody is:

1 - 5 - 3    7 - 5 - 2    1 - 5 - 3

The middle group of three notes from each column forms this melody:



And the lowest group forms this melody:





**EXERCISE 121.** Sing each of the above broken-chord melodies, using number-names. Sing at any convenient pitch.





**EXERCISE 122.** Play each of the above melodies in the keys of G, F, D, and B $\flat$ . Sing the number-name of each note while you play it.

The notes of these same chords can be made into more interesting melodies, by dividing the beats, repeating notes, etc., always keeping the same relative *melodic shape* in each chord.

For example, using the notes  $\begin{matrix} 5-5-5 \\ 3-2-3 \\ 1-7-1 \end{matrix}$  we can make from the first column the melody . Using the notes of the second column, this melodic shape is . The third column is the repetition of the first. The tune, then, is complete as follows:



If the first group is  the nearest notes horizontally in the second column are: 

If the first group is  the second is  and so on.

**EXERCISE 123.** Complete each of the following broken-chord melodies, using the chords I and V. Sing the pitch of each note while you write.

1 

2 

3 

4 

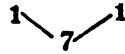
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6 

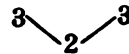
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**EXERCISE 124.** Write four original broken-chord melodies of a similar character. Sing the pitch of each note while you write.

These same groups of notes can also be treated *harmonically*. If they are played together, in the key of G, these chords are formed:

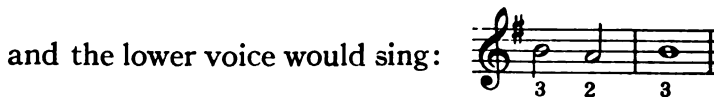
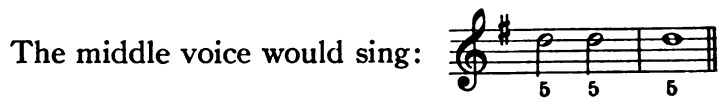


The first group, expressed in figures, is: 5—5—5



The note D contained in both chords is called the *Common Tone*. It occurs in the same relative position in each chord. In the first group, D is the middle note of each chord. In the second group, D is the highest note of each chord. And in the third group, D is the lowest note.

If the first group were sung by three people, the upper voice would sing the

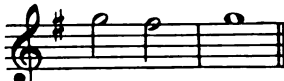



An excellent way of developing the sense of harmony, is to *sing* one voice of a chord-progression, while playing the other voices. This should be done very slowly and softly in order to feel the chord changes. The student must be careful to sing in perfect tune. One of the most frequent causes of singing out of tune is, that the student does not hear his own voice accurately; that is, he does not hear the pitch of what he is singing. The following simple device is of help in focusing the attention on this point. Repeat a short sentence aloud; then close both ears with the fingertips, repeat the sentence again, and notice how very much louder the voice sounds when the ears are closed. Experiment also by speaking or singing while closing one ear only. If difficulty is experienced in singing in tune in the next two Exercises, practise as follows: Play with the right hand, and close the left ear with the fingertips of the left hand, while singing as directed. Notice how very easy it is to hear the pitch of what you are singing, and thus to correct faulty intonation.

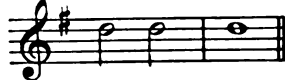

**EXERCISE 125.** Play these chords: and while you

play, sing the upper melody, 1-7-1. Then play the chords again, and while you

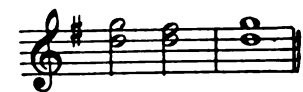
play, sing the middle melody, 5-5-5. Then play once more, and sing the lower melody, 3-2-3. Do this very softly and deliberately, and be sensitive to the "pull" of the tones. Notice how strong an upward tendency there is from 7 to 1. Notice especially the difference in feeling between 5 in the first chord, where it is the fifth of the chord, and 5 in the second chord, where it is the root of the chord.

After singing these melodies while playing all three voices, practise singing each voice in turn while playing the other two voices. That is, sing: 

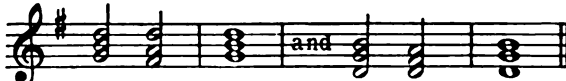
while playing the two lower voices: . Then sing the middle voice,

 while playing the outer ones: . And

lastly, sing the lower voice,  while playing the upper ones



### EXERCISE 126.

Practise each of the other groups, 

in all the above ways. That is, sing each voice across, while playing the other two voices.

The *names* of the four voices used in vocal music are:

Highest voice,	Soprano.
Next lower voice,	Alto.
Next lower voice,	Tenor.
Lowest voice,	Bass.



The Root of each chord may be played in the bass with the three upper voices

as follows: 

I   V   I   I   V   I   I   V   I

It will be noticed that in chord I the root C in the bass duplicates C in the soprano; and that in chord V the root G in the bass duplicates G in the alto. This duplication is called *doubling*. It was found in the chapter on Overtones, that the strongest tone of any chord is its root. The root, therefore, is the tone that is most often doubled.

**EXERCISE 127.** Play the triads I, V, I, connecting them as in the above example. Use four voices, and play in all three positions. Play in the keys of C, G, D, F, B $\flat$ .

**EXERCISE 128.** Play these same chords and *sing* the roots. Sing the root-notes an octave higher than they are written, as this brings the tones within the compass of the singing voice. That is, if the bass is  sing it in the upper octave, . Use number-names, "one, five, one," in singing.

**EXERCISE 129.** Write the triads I, V, I, connecting them in three positions in the keys of G, A, E flat. Use signatures. Place roots in the bass; set the three other voices in close position in the treble. Figure chords with Roman numerals.

**EXERCISE 130.** Complete each of the following exercises, using the nearest position of the upper voices.




Almost every melody implies *some* harmony. If we play the tune



very deliberately, we can feel that something changes at the note B beside the B itself. There are many ways in which this melody can be harmonized, but if we use only the two chords which we have been studying, we would harmonize C with chord I, and B with chord V. If we sing the two nearest broken-chord-tones below each melody-tone, we have, as at the beginning of the



If the melody is  the notes arranged as broken chords beneath each melody-note will be:



**EXERCISE 131.** Sing this melody as in Example A, above. Then sing it with the underlying harmonies, as in Example B.

**EXERCISE 132.** Sing each of the following melodies very slowly. Then sing each melody again with the underlying harmonies, as in the last exercise. Use only the tones of the Tonic and Dominant chords.

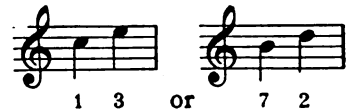


**EXERCISE 133.** Sing, as in the previous exercise, the following melodies, which are written in figures instead of on the staff. Sing each melody through slowly, then sing each melody-tone, and the two nearest harmonic tones beneath it.

1 3 | 2 3 | 2 7 | 1 ||  
3 1 | 7 1 | 2 7 | 1 ||

**EXERCISE 134.** Write the harmonization of each of the melodies in the last two Exercises. Use the key of B flat.


It will be noticed that, in many of the above melodies, the Tonic chord or the Dominant chord is used in two positions in succession, as




There has been no difficulty as to the choice of chords, because each melody-note has belonged to only one of the two chords. We have used as melody-notes only 1, 2, 3 and 7.

The melodic note 5, however, can be harmonized as part of chord I





or as part of chord V . The question arises, when to use I, and when to use V.


If the note 5 is repeated in the melody, it is better to harmonize one 5 with I, and


the other 5 with V: 

If the melodic interval between any two notes is greater than a second, it is better, when possible, to keep the *same chord* beneath both notes. For example, in


the following,  the skip 5 up to 2, being greater than a second, is

better harmonized with chord V under both notes  than with I

under 5, and V under 2. 

In the same way, the melody  would be harmonized with I under 3 and the first 5, not with I under 3 and V under 5.

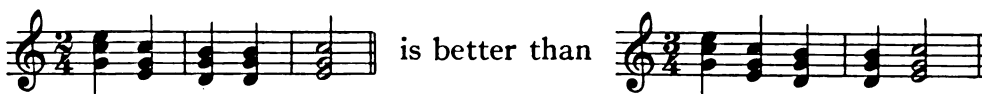


In the last example  the last two chords sound badly, placed as they are, with the bar coming between the repeated I and I. This involves the discussion of rather a difficult subject; that is, the relation of *chord-change* to *rhythm*.

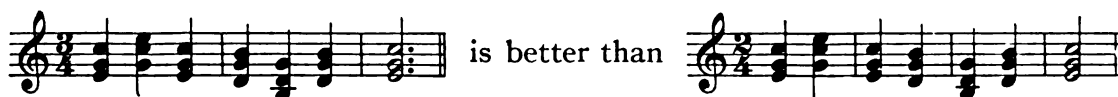
In the above example the succession of the chords themselves is not wrong. It is this succession of chords in  $\frac{3}{4}$  meter, that is wrong. To make this point clear, play the following succession of chords, and decide what the most obvious rhythm of each example is, and where the bars should be placed.



It will be noticed that the harmony (that is, the chord itself, not merely the position) changes every two chords in the first example, and every three chords in the second example. The ear feels this harmonic change, and instinctively supplies a rhythmic pattern that agrees with the chord-change. That is, we feel that the first example is *probably* in  $\frac{2}{4}$  meter, though  $\frac{3}{4}$  is *possible*.

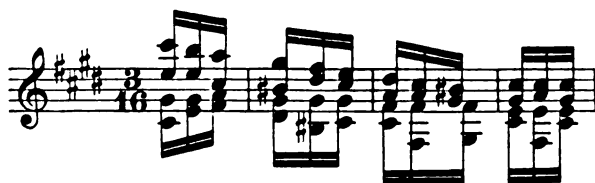


In the same way, the second example is probably in  $\frac{3}{4}$  meter, though  $\frac{2}{4}$  is possible:



We notice, therefore, that the harmony changes on the first beat of the measure; that is, that the new measure begins with a new chord.

We do not mean to say that the first beat of the measure occurs *whenever* there is a new chord. One measure may, of course, contain a number of different chords, as in the following (from Schumann's Symphonic Studies):



Also, one chord may be continued through a number of measures, as in the Prelude to Wagner's opera "Rheingold," where the tonic chord of  $E\flat$  is held for 136 measures without change.

But, *as a rule*, if the chord changes, it does so on the first beat of the measure; because, as has been stated, the ear feels the importance of the change of harmony, and feels instinctively that the new chord probably comes on the important strong beat of the measure. The student can of course find many examples where this does not hold good; but there are so very many more examples where it *does* occur, that it is safe to state it as a generalization.

A chord which continues *during an entire measure*, even though the position of the voices changes, may be continued "over the bar" into the next measure, as

in the following example in  $\frac{2}{4}$  meter:



This same succession of chords makes perfectly good sense in  $\frac{3}{4}$  meter also, but

the phrase now sounds incomplete:



A chord which is introduced on the *last* beat of a measure is usually *not* repeated over the bar into the next measure. So, this succession of chords, V V I I,

is more intelligible in  $\frac{2}{4}$  meter



*etc.* (because now the change of

chord from V to I comes on the strong beat of the second measure) than in  $\frac{3}{4}$  meter, where chord I is introduced on the weak beat of the first measure, and then repeated

over the bar in the second measure,



**EXERCISE 135.** Put bars in the following examples. Figure each chord.



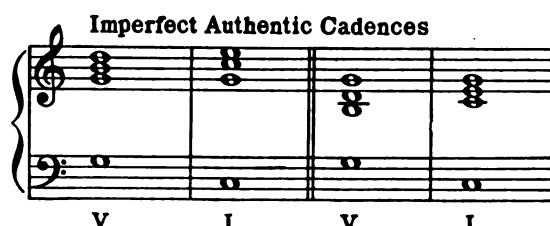
**EXERCISE 136.** Write the harmonization of the following melodies, as in the first two examples below. Observe the following rules:

1. If melody moves by an interval greater than a second, repeat the same chord.
2. If melody-note repeats, change the chord.
3. Change the chord on the first beat of each measure.
4. Sing the tone of each note while you write it.



**EXERCISE 137.** Sing each of the above melodies, and the broken chords beneath each note.

*Cadence* means close or ending. The word "cadence" comes from a word meaning "fall," and was first applied to the fall of the voice at the end of a sentence. The ending V I is called the *Authentic Cadence*. A Cadence is called *Perfect* when the *root* of the Tonic chord is in the Soprano. If the Third or the Fifth of the Tonic chord is in the Soprano, the Cadence is called *Imperfect*.

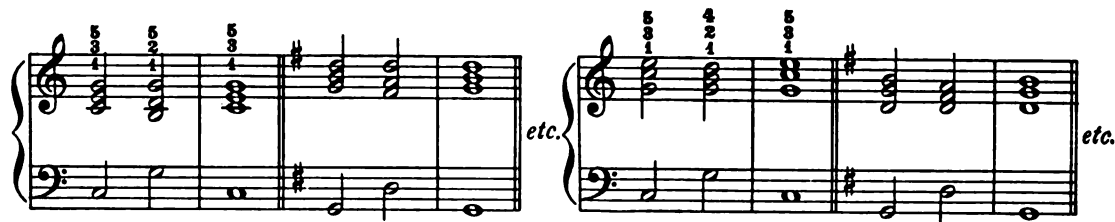


**EXERCISE 138.** Play the Perfect Authentic Cadence in all keys from C to F Sharp, and from G flat to C. Use the same fingering for all keys; that is, finger all keys as the key of C is fingered below. Play through the entire series of keys in perfect rhythm, going from one key to the next without stopping.





**EXERCISE 139.** Play each of the Imperfect Authentic Cadences in all keys from C to F sharp, and from G flat to C, in the same manner as explained in the previous Exercise.



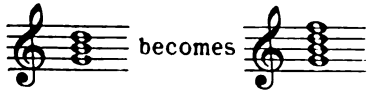
**EXERCISE 140.** Play only the right-hand part of the Perfect Authentic Cadence, and sing the root letters instead of playing them with the left hand. That is, while you are playing the three upper voices, sing the root letters an octave higher than they are played by the left hand. Example:



## CHAPTER FOURTEEN

### Dominant Seventh-Chord

Next in frequency to the Tonic and Dominant Triads we find another chord whose root is also the Dominant.

This chord is formed by adding the interval of a *Seventh* to the Dominant Triad, as follows: 

The Dominant Triad is a major triad, and the added seventh is a minor seventh.

Major triads, we found, can belong to three major keys. The Dominant Seventh-chord, however, can belong to one key only; that is, it can belong only to the key of which it is the Dominant. For example, in the key of C, the Dominant Seventh is composed of the notes G-B-D-F. As the B is a natural, the chord cannot belong to any flat key, because B flat, not B natural, occurs in all the flat scales. And, as the F is a natural, this chord cannot belong to any sharp key, because F sharp, not F natural, occurs in all the sharp scales. This chord therefore belongs only to the key which it *dominates*. It contains the characteristic diminished fifth from 7 up to 4 which was discussed in the chapter on Intervals.

This chord is called the *Dominant Seventh-chord* not because it contains the leading-tone (7 of the scale), but because it contains the interval of a *seventh* above its root, the dominant.

Care must be taken to distinguish between the various uses of figures in musical terminology.

1. A single figure, such as 5, refers to a *melody-note*—in the key of C, the

**note G:**

in the key of C, the chord V:

3. The number-name of an *interval* is also expressed by a figure. The 5th of the above chord is the fifth note above its root. This fifth, however, is the note D, which is the second degree of the scale of C. So, the 7th of the Dominant Seventh (or  $V_7$ th chord) in the key of C is the note F, which is the 4th degree of the scale of C.

Seventh-chords can be formed on all scale-degrees by adding a seventh to

each triad

Seventh-chords are composed of four different notes. The spelling conforms to the formula of letters already given; that is, C-E-G-B-D-F-A. There are seven possible four-letter combinations, each beginning on the last letter of the previous group. They are:

C-E-G-B  
B-D-F-A  
A-C-E-G  
G-B-D-F  
F-A-C-E  
E-G-B-D  
D-F-A-C

**EXERCISE 141.** Spell fluently from memory the above four-letter combinations.

**major keys. Do not use signature.**

C V7      G V7      D V7 etc.

**EXERCISE 143.** Spell aloud the  $V_7$  chord in each major key, being careful to put in the correct sharps or flats.

When the  $V_7$  chord is connected with the Tonic triad, it is easier to resolve the  $V_7$  chord if one of its four notes is omitted, so as to have only three notes to use in conjunction with the three notes of the Tonic triad. The note that is best omitted is the fifth of the chord, that is, 2 of the scale.

instead of

The root, G, cannot be omitted, because it is the fundamental tone of the chord. The third, B, cannot be omitted, because it is one of the characteristic motion notes of the Dominant chord. The seventh, F, cannot be omitted, because without it the chord is a simple Dominant Triad.

The figures of the Dominant Seventh-chord in three positions can be arranged in a vertical column, as the triads were treated in the last chapter. The fifth of the chord (2 of the scale) has been omitted.

7

5

4

7

5

V<sub>7</sub>

Written on the staff in the key of C the notes are:



**EXERCISE 144.** Practise singing all the intervals in the above column. Sing, from each number, to each of the others in turn.

**EXERCISE 145.**

What is the interval from 5 up to 7?

What is the interval from 5 up to 4?

What is the interval from 7 down to 4?

What is the interval from 4 down to 5?

The interval of a major second occurs between what two numbers?

The interval of a diminished fifth occurs between what two numbers?

The interval of an augmented fourth occurs between what two numbers?

**EXERCISE 146.** Sing each position of the chord in six melodic shapes, as follows:

Upper group

Middle group

Lower group

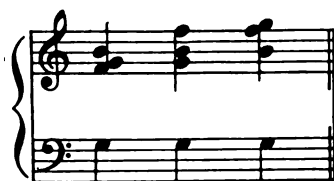
On account of the very sensitive interval between 7 and 4, this chord is much more strongly attracted than the Dominant Triad towards the Tonic. The Dominant Seventh-chord is frequently used to precede the Tonic at the end of a phrase or sentence, and establishes the feeling of movement towards the point of rest. A phrase will seldom end on the Dominant Seventh-chord, but will often end, as we shall find in writing couplets of phrases, on the Dominant *Triad*.





**EXERCISE 150.** Write four original broken-chord exercises similar to the above, using chords I-V-V<sub>7</sub>-I. Sing the tone of each note while you write it.

The Dominant Seventh-chord with root in the bass appears as follows. It will be noticed that the Root in the bass is *doubled* by an upper voice, just as the roots of the triads were doubled, when four voices are used.



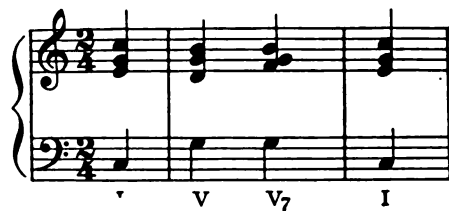
The V<sub>7</sub> chord for four voices is placed in the musical sentence as follows. It will be noticed that the progression V V<sub>7</sub>, but not V<sub>7</sub> V, has been used, because V<sub>7</sub> is usually followed by I.



The rhythm of the group is either  $\frac{3}{4}$  meter:



or  $\frac{2}{4}$  meter beginning on the second beat:



The following rhythmic arrangement is not so good, because it makes the awkward progression already referred to, where the chord changes on the last beat of

the measure and is repeated over the bar. The chords V and V<sub>7</sub> are so similar that the effect is almost the same as if the V triad were itself repeated.



The above grouping is possible as the *beginning* of a phrase, and might be



to form a complete sentence, however, the grouping will be as in one of the two versions given above.

It will be noticed in analyzing music, that the V<sub>7</sub> chord very frequently comes on the up-beat of the measure, followed by the Tonic on the down-beat of the next measure. That is, V<sub>7</sub> | I, not | V<sub>7</sub> I. It has been said that the most *characteristic* use of the V<sub>7</sub> chord is to precede the I within, but most frequently at the end of, the phrase or sentence. Therefore, the Tonic chord, which is the point of rest towards which the Dominant tends, comes on the strong down-beat of the measure. This down-beat accentuates the feeling of finality expressed by the Tonic chord. The student must again be warned that a statement like the above is not to be taken as a *Rule* that must not be broken. Rather is it a statement of general *tendencies*.

An Arabic numeral placed above the Roman numeral refers to the scale-degree of the upper note of the chord. In the following example, <sup>1</sup>I means the Tonic triad with 1 in the Soprano. <sup>7</sup>V means the Dominant Triad with 7 in the Soprano. <sup>7</sup>V<sub>7</sub> means the Dominant Seventh-chord with 7 in the Soprano.



**EXERCISE 151.** Play the chords  $\begin{matrix} 1 & 7 & 7 & 1 \\ \text{I} & \text{V} & \text{V}_7 & \text{I} \end{matrix} \parallel$  as in the above example, in the keys of C, G, F, D and B flat.

**EXERCISE 152.** Copy and complete the following chord-phrases. Use the nearest position of the chords, keeping the common tone in the same voice.

1 2 3

I V V<sub>7</sub> I I V<sub>7</sub> I I V V<sub>7</sub> I

4 5

I V V<sub>7</sub> I I V V<sub>7</sub> I I V<sub>7</sub> I 5 3 2 4 3  
I I V V<sub>7</sub> I

**EXERCISE 153.** After writing the above exercise, sing each of the four voices across in turn, while playing the other three voices. Use number-names.

**EXERCISE 154.** Copy and resolve each of the following Dominant Seventh-chords. Name the key, and figure both chords, as in the first example. Mark also the direction of the resolution of the moving notes. Notice that

- 7 will move up to 1.
- 4 will move down to 3.
- 5 will remain stationary.

G V<sub>7</sub> I

The Dominant Seventh-chord may be repeated, and the position of the upper voices may be changed before the chord is resolved, as in the following example:

I I V<sub>7</sub> V<sub>7</sub> I

**EXERCISE 155.** Write the following exercises in the key of G. If the chord repeats, change the position of the three upper voices to a higher or a lower position. If the chord changes, move the upper voices to the nearest position of the second chord, keeping the common tone in the same voice.

- $\frac{2}{4}$  I V | I I | V V<sub>7</sub> | I ||
- $\frac{3}{4}$  I I I | V V<sub>7</sub> V<sub>7</sub> | I ||
- $\frac{2}{4}$  V<sub>7</sub> | I I | V V<sub>7</sub> | I V<sub>7</sub> | I ||

To summarize the Chord-Progressions studied so far:

I may go to V or to  $V_7$ .  
 V may go to I or to  $V_7$ .  
 $V_7$  may go to I only.

Chords usually change over the bar.

Chords are often repeated within the measures, that is, between the bars.

The chord I is composed of 1, 3, 5.

The chord V is composed of 5, 7, 2.

The chord  $V_7$  is composed of 5, 7, (2), 4. (2 is usually omitted.)

A phrase may end on I or on V; seldom on  $V_7$ .

To summarize the Melody-Notes harmonized with these chords:

1 can be harmonized with I.  
 2 can be harmonized with V.  
 3 can be harmonized with I.  
 4 can be harmonized with  $V_7$ .  
 5 can be harmonized with I or V or  $V_7$ .  
 6 cannot yet be harmonized.  
 7 can be harmonized with V or  $V_7$ .

**EXERCISE 156.** Sing each of the following melodies, listening to the Harmony implied underneath each note. Then sing each melody-tone and the two nearest chord-tones below it, as in the first example. Use number-names.



(1) 1 7 7 | 1 ||  
 (2) 1 3 | 2 4 | 3 2 | 3 ||  
 (3) 1 3 | 2 7 | 1 3 | 1 ||  
 (4) 5 5 | 5 3 | 2 4 | 3 ||  
 (5) 3 1 | 3 5 | 5 5 | 5 ||

**EXERCISE 157.** Play each of the following, and while you play, sing the root of each chord. Use number-names of roots, that is, One, Five, Five-seven.



**EXERCISE 158.** Play the two outer voices of the above exercise, while singing the middle voice.



**EXERCISE 159.** Write the harmonization of each of the following melodies. Use two staves. Put roots in bass, and the three upper voices in close position in the treble.



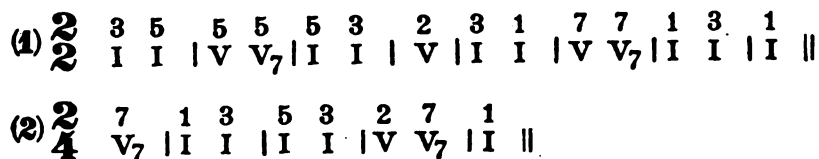
\*Which should be used, V or V<sub>7</sub>?

**EXERCISE 160.** Sing each of the voices in the last exercise while playing the other three voices.

**EXERCISE 161.** Write the harmonization of the following Bases for four



**EXERCISE 162.** Write the harmonization of the following exercises in the key of F. The bass line and the melodic line are given.



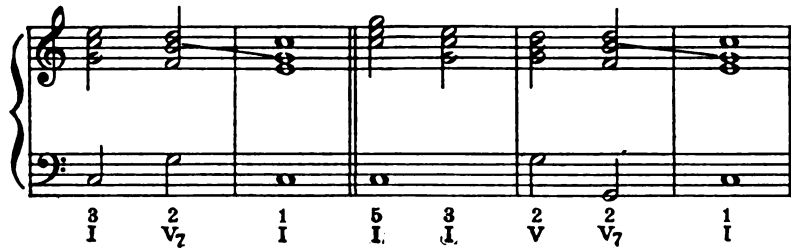
**EXERCISE 163.** Play these chords  $\overset{1}{I} \overset{7}{V} \overset{7}{V_7} \overset{1}{I}$  in all major keys in succession. Begin with C major, and continue through the sharp scales until the key of F# is reached. Then begin with the key of G $\flat$ , and continue through the flat scales until the key of C, is reached. Use the same fingering for all keys. The first two keys are written below with the fingering.



**EXERCISE 164.** Play each of the following chord successions in all major keys, as directed in the last exercise. Use the fingering given below, in all keys.

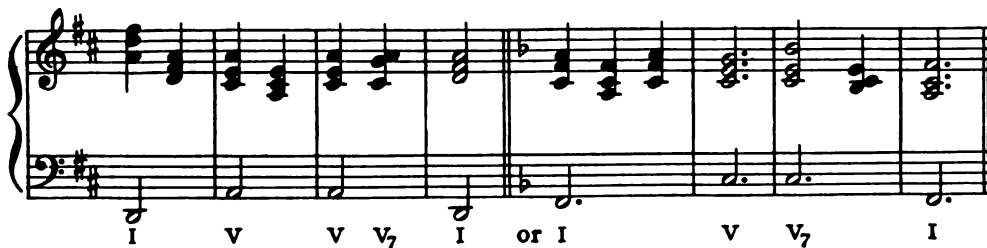


The following chord-successions introduce the Dominant Seventh-chord harmonizing the melody-note 2. In this case the V chord appears complete, that is, all four of its notes are present—in the key of C, G-B-D-F. The leading-tone, B, moves *down* to G in the following Tonic chord.



**EXERCISE 165.** Play each of the above chord-successions in all major keys.

Chord-phrases can be formed by *repeating* any chord, in a different position of the upper voices, before connecting with the next chord. For example, the succession I-V-V<sub>7</sub>-I can be made into a four-measure phrase by repeating the three upper voices of each chord in a *different position*, and then connecting the last position with the next chord:



**EXERCISE 166.** Play and write a number of four-measure chord-phrases based on the succession I-V-V<sub>7</sub>-I. Use  $\frac{2}{4}$  and  $\frac{3}{4}$  meter. Change keys frequently, and avoid the key of C.

**EXERCISE 167.** Play and write a number of four-measure chord-phrases following the chord-succession I-V-I-V<sub>7</sub>-I.

## CHAPTER FIFTEEN

### Review

#### TRIADS:

1. What is a Triad?
2. What intervals compose a Major Triad?—a Minor Triad?—a Diminished Triad?
3. On what degrees of the scale are Major Triads found?
4. On what scale-step is the Diminished Triad found?
5. Recite the Minor Triads that occur in the scale of B Major.
6. Recite all Major Triads in the key of B $\flat$ .
7. In what three keys does each of the following Triads appear: D-F $\sharp$ -A, F-A-C, G-B $\flat$ -D, E-G $\sharp$ -B, E-G-B.
8. The Triad on the fourth degree of G is the Dominant Triad in what key?

9. Erect a Major Triad on each of the following root-notes: G, A, B $\flat$ , F $\sharp$ , E.
10. Form a Minor Triad on each of the following notes: F, C, B $\flat$ , G $\sharp$ .
11. Play all seven Triads in the key of B $\flat$  spelling aloud while you play, and naming the *kind* of each Triad, whether Major, Minor or Diminished.
12. The Tonic Triad of E $\flat$  is also the Dominant Triad of—?
13. Sing the following broken chords in all keys, using letter-names:  
5 3 1 — 5 2 7 — 5 3 1
14. Complete the following broken-chord melodies, using the chords I, V, I.



#### DOMINANT SEVENTH-CHORD:

1. Spell the complete Dominant Seventh-chord in all keys.
2. Which note of the Dominant Seventh-chord may be omitted, and why?
3. In what key does each of the following chords appear? D-F $\sharp$ -A-C, B $\flat$ -D-F-A $\flat$ , G $\sharp$ -B-D-E, G-B-D-F, G-B $\flat$ -D $\flat$ -E $\flat$ , G-B $\flat$ -C-E, G-A-C $\sharp$ -E.
4. Using number-names, sing each of the following broken chords, followed by the Tonic chord notes in the nearest position.



5. Resolve each of the following chords, singing the notes of each Tonic Triad in the same melodic shape as the Dominant Seventh, as shown in the first Example.



6. Write a broken-chord exercise based on the chords I-V-V $\flat$ -I.
7. Sing the following melodies and the harmonies underneath each note.




8. Play the following chord-successions in all keys.



9. Write a chord-phrase based on the following succession of chords:

I | V | V $\flat$  | V $\flat$  | I ||

## GENERAL:

1. What are the overtones of D flat?
2. The tone of this pitch  can be produced on the piano by what strings?
3. What scale has five sharps?—three flats?—two sharps?
4. What are the perfect fifths in the key of A flat?
5. How many major thirds occur in the scale of D?
6. A minor third on G becomes what interval when it is inverted?
7. What is the interval from 4 up to 7?—from 3 up to 6?—from 1 down to 2?—from 3 down to 5? Illustrate each of the above, using the notes of the scale of B flat.
8. Sing A (getting the pitch from the piano); then sing the following intervals, giving letter-names: Perfect fifth down, Major third up, Diatonic half-step up, Perfect fourth up, Minor sixth down, Perfect fourth up. The last letter is A. Touch A on the piano again and discover if you are on the correct pitch.
9. The fifth degree of G is 3 of a scale whose Dominant is—?
10. Which degree of the scale is called the Mediant? Why?
11. Name the Mediant in the following keys: B flat, G, D, F.
12. What does Submediant mean?
13. What is the Submediant in A flat?—in B?—in D flat?
14. 4 of E is the Submediant of what key?
15. The Dominant of D is the Supertonic of—?
16. Write a chain-question 15 items long, on scale-degrees and intervals.
17. What is phrasing?
18. What is a broken chord?
19. What are the two most "sensitive" scale-degrees? Why?
20. What is a Sequence?
21. What is a Cadence?
22. Illustrate on the piano, in the key of B, a Perfect Authentic Cadence, and an Imperfect Authentic Cadence.

## PART FOUR

### CHAPTER SIXTEEN

#### Non-Harmonic Tones and the Harmonic Background of Melodies

All melodies harmonized thus far have consisted only of chord-notes. That is, each melody-note was a part of the harmony that was sounding with it. Almost every melody, however, contains notes that *do not* belong to the harmonies with which they sound. These notes are called *Non-harmonic* notes.

For example, take the melody "London Bridge is falling down":



The roots that fit underneath this melody are the Tonic and Dominant, as we can hear by playing the melody and the roots that occur on the first beat of each measure.



If the chords corresponding to the roots are also written, we have the melody and accompaniment as follows:



The chord of the first and second measures is G-B-D. Any note other than G-B-D is non-harmonic to this chord. E and C in the first measure, and C in the second measure, are non-harmonic, which is indicated by a line drawn through the heads of those notes. (See the above example.)

The chord of the third measure is the Dominant Seventh-chord D-F#-A-C. B is a non-harmonic note, and is cancelled. The seventh of the chord (c) is not used in the accompaniment, as it sounds badly to double this weak note in two voices.

In the fourth measure, C is non-harmonic to the Tonic Triad.

The fifth and sixth measures are the repetition of the first two.

In the seventh measure, the two notes A and D are both part of the chord D-F#-A-C.

The eighth measure contains B and G, both chord-notes.  
If the melody is played stripped of all non-harmonic notes, we have:



The following melody is written with roots in the bass, the non-harmonic notes being cancelled.



**EXERCISE 168.** Study the above melody as follows:

1. Play the melody and the roots, omitting non-harmonic notes from the melody.
2. Play the complete melody and the roots, and listen to the moving dissonant quality of the non-harmonic notes.
3. Play the melody while singing the roots in the higher octave.
4. Play the roots in the octave where they are written, while singing the melody.
5. Play the accompanying chords (roots in the left hand, three-note chords in the right) while singing the melody.

**EXERCISE 169.** Sing each of following melodies. Mark the phrasing, write the roots, and cancel the non-harmonic notes. Be careful to think of each melody in the proper rhythm and speed, in order to avoid the common tendency to put a chord under *each* note. Play and sing each example in all of the ways given in the last exercise.



**EXERCISE 170.** Copy and phrase the following melodies. Cancel the non-harmonic notes. Write the chord background on two staves underneath each melody, as "London Bridge" is printed on Page 105. Sing and play each example in all the ways described above.





**EXERCISE 171.** Sing the Soprano of each of the following exercises while playing the Alto; then sing the Alto while playing the Soprano. Do this very softly and slowly, listening to the blending of the tones. Notice whether the two tones form a consonance or a dissonance. Notice where the feeling of the chord background changes from Tonic to Dominant, or to Dominant Seventh. Use sometimes number-names and sometimes letter-names in singing.



Exercises 9, 10, 11, 12, and 13 are musical exercises. Exercises 9 and 10 are piano accompaniment in G major and B-flat major. Exercises 11, 12, and 13 are vocal lines in G major, B-flat major, and D major respectively.

**EXERCISE 172.** Write an Alto to each of the following Sopranos, using notes of the same values as the Soprano notes; that is, put a quarter-note beneath a quarter, and a half-note beneath a half, etc.

Four vocal lines for Exercise 172, numbered 1 to 4, in G major, B-flat major, D major, and B-flat major.

**EXERCISE 173.** Write an Alto in the rhythm of half-notes to each of the following Sopranos:

Five vocal lines for Exercise 173, numbered 1 to 5, in G major, D major, B-flat major, G major, and D major.

**EXERCISE 174.** Write an Alto to the following Soprano:

A single vocal line for Exercise 174 in G major.

## CHAPTER SEVENTEEN

### Analysis of Small Pieces Harmonized with Tonic and Dominant Triads, and Dominant Seventh-Chord

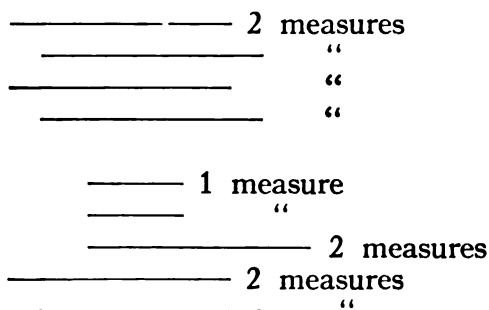
The following small pieces are harmonized with the three chords that have thus far been studied.



The first piece is a folk-song already studied. It would be phrased as follows:



The plan of Phrase-lengths, putting a short group on a line, follows:



The spelling of the three chords is as follows:

Key of F. I = F-A-C.  
V = C-E-G.  
V<sub>7</sub> = C-E-G-B<sub>b</sub>.

In the following example, the root-letters are written beneath the bass line, and the non-harmonic notes are cancelled. The figures of the chords are written between the staves.



The plan of the harmony follows. Each line represents four measures:

I I V I.  
I I V<sub>7</sub> I.  
V I V<sub>7</sub> I.  
I I V<sub>7</sub> I.

It will be noticed that the chords of the second and fourth lines are identical; that the chords of the first line are almost identical with these two lines; that the contrast of chord-succession comes in the third line, which is composed of chords V I, repeated as V<sub>7</sub> I.

The piece written without non-harmonic notes, and simplified rhythmically, appears as follows:



The student is cautioned against trying to find as many chords as possible in each piece. First, decide what chords come on the first beat of each measure; then decide what other chords are used; but do not try to fit a chord under each melody-note. The harmonic analysis is probably correct if the root-notes make a sensible succession, when played up to time, as a bass to the right-hand part.

#### EXERCISE 175. Analyze the following pieces:

1. Put in meter-sign or bars if they are lacking.
2. Mark phrasing.
3. Draw plan of phrase-lengths.
4. Write spelling of chords, I V V<sub>7</sub>. Roots are not always in the bass, but chord feeling is unmistakable.
5. Mark root-letters of chords, and figures of chords.
6. Cancel non-harmonic notes.
7. Play without non-harmonic notes.
8. Write plan of Harmony. Notice Form of chord-successions.
9. Play the piece as originally written, while some one plays the roots at the lower end of the keyboard; that is, below the bass part of the piece.

- a) Write  $I$  or  $V$  or  $V^7$  under chords
- b) Put in bars
- c.) Cancel non-harmonic notes







## CHAPTER EIGHTEEN

## Subdominant Triad

The *Subdominant Triad* is built upon the fourth degree of the scale. The numbers are 4-6-1.

**EXERCISE 176.** Recite the spelling of this chord in all keys.

The numbers 4-6-1, arranged in a column as the chords previously studied have been arranged, appear as follows:

1

6

4

1

6

IV

**EXERCISE 177.** Sing from each number in the above column to each of the other numbers in turn; also practise using letter-names in various keys, instead of number-names.

**EXERCISE 178.** What are the intervals between the following pairs of notes?

6 up to 1?  
 4 down to 6?  
 6 down to 4?  
 4 up to 6?  
 1 up to 1?  
 4 up to 1?  
 6 down to 1?

**EXERCISE 179.** Write the notes of each of the three positions of the Subdominant Triad of the key of G, in six melodic shapes. That is, write

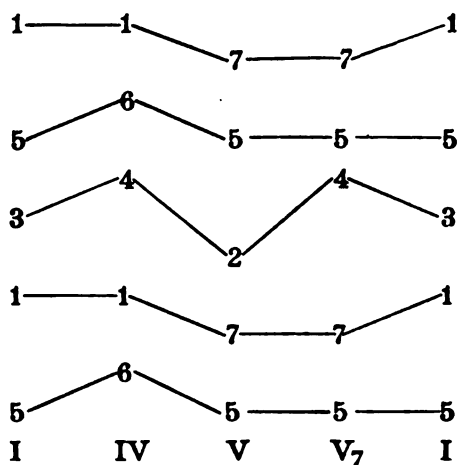


in 6 shapes, in 6 shapes, and in 6 shapes.

**EXERCISE 180.** Sing the following groups, using number-names.



The following table gives the notes of the Subdominant Triad in connection with the three chords already studied.



**EXERCISE 181.** Complete the following broken-chord melodies, using the chords I IV V V<sub>7</sub> I, as given in the above table. Write on the staff. Sing each tone as you write the note. Avoid writing exclusively in the key of C.



**EXERCISE 182.** Write 6 original broken-chord melodies based on the chords given above.

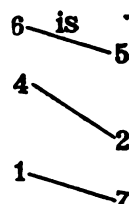
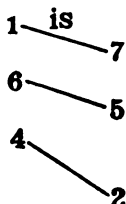
The ending IV-I is called the *Plagal Cadence*. If the Tonic Triad has 1 in the Soprano, we have the *Perfect Plagal Cadence*. If 3 or 5 of the Tonic Triad is in the soprano, the Cadence is *Imperfect*.

Perfect Plagal Cadence.      Imperfect Plagal Cadences.

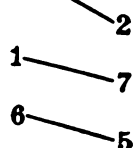


**EXERCISE 183.** Play each of the above Cadences in all keys, C to F#, and Gb to C, in continuous rhythm; that is, go from one key to the next without stopping.

It will be noticed that there is a common tone, 1, between the chords I and IV, and a common tone, 4, between the chords IV and V<sub>7</sub>. There is no common tone between IV and V. In studying the above broken-chord table, notice that the nearest horizontal group to 1 is



and the nearest group to 4 is



Each note of chord IV moves *down* to the nearest note of chord V; 1 moving down to 7, 6 down to 5, and 4 down to 2.

In other words, 1 does *not* move to 2 but *does* move to 7

6	"	"	"	"	7	"	"	"	"	5
4	"	"	"	"	5	"	"	"	"	2

When the root-notes are played with these chords, it will be noticed that while the three upper voices are moving *down*, the bass is moving *up*. This is called moving in "contrary motion"; and it usually takes place where two chords on adjoining degrees (as IV and V) are connected.



To summarize:

IV can be followed by I; common tone, 1.

IV can be followed by  $V_7$ ; common tone, 4.

IV can be followed by V; no common tone, upper voices move *down*.

V seldom goes to IV. Why?

The chord IV gives us the possibility of harmonizing the melody-notes 4, 6 and 1.

The melody-notes harmonized thus far as *chord-notes*, that is, not as non-harmonic notes, are as follows:

1 can be harmonized with I or with IV.

2 can be harmonized with V or with  $V_7$ .

3 can be harmonized with I.

4 can be harmonized with  $V_7$  or with IV.

5 can be harmonized with I or with V or with  $V_7$ .

6 can be harmonized with IV.

7 can be harmonized with V or with  $V_7$ .

**EXERCISE 184.** Sing the following melodies and the harmonic tones beneath each melody-tone, as in the first example. If the melody-tone repeats, change the chord under the second tone.





**EXERCISE 185.** Sing the following melodies written in figures (that is, not on the staff) in the same way as directed in the last exercise. Sing sometimes letter-names, and sometimes number-names.

1 1 | 1 || 3 4 | 3 || 3 4 4 | 3 ||  
 5 6 | 5 || 1 1 7 | 1 || 5 6 5 | 5 ||  
 1 1 | 7 7 | 1 || 3 4 | 2 4 | 3 ||  
 5 6 | 5 5 | 5 || 3 1 | 1 7 | 1 ||

The following melodies containing non-harmonic notes illustrate the use of chord IV. The Subdominant Triad appears prominently as the appropriate harmony in at least one measure of each melody.

**EXERCISE 186.** Study each melody as follows:

1. Play the melody and the roots.
2. Cancel the non-harmonic notes in the melody.
3. Play the melody and the roots, omitting the non-harmonic notes.
4. Play the complete melody and the roots, and listen to the dissonant quality of the non-harmonic notes.
5. Play the melody while singing the roots in the octave above.
6. Play the roots in the octave where they are written, while singing the melody.
7. Play the accompanying chords (roots in left hand, three-note chords in right) while singing the melody.



**EXERCISE 187.** Play the following chord-successions in a number of keys. Roots are to be played in the left hand, and three-note chords in the right. Observe the following rules:

1. If the chord repeats, change the position of the upper voices.
2. If the chord changes, move the upper voices to the nearest position, keeping the common tone in the same voice.
3. If there is no common tone (as in moving from IV to V), move the upper voices in contrary motion to the bass; that is, move the upper voices and the bass towards the common center.

1 I IV V | I || 2 I IV V V<sup>7</sup> | I ||  
 3 I IV V<sub>7</sub> | I || 4 I IV | I I | IV V | I ||  
 5 I I | V I | IV IV | I ||

It is an excellent plan to *spell each chord aloud* in its *root position* (no matter what the position of the upper voices) before playing it. This is a great help in keeping the mind clear as to keys, accidentals, etc., and prevents the student from playing by finger-sense alone.

For example, the succession I I | IV IV | V V<sub>7</sub> | I || might be worked out as follows in the key of D.

Before playing the first chord, spell aloud "Tonic, D-F#-A." Then play the

first chord, which might be in this position:



Spell aloud, "Tonic, D-F#-A, change position." Then play the second chord

which might be in this position:



Spell aloud, "Subdominant, G-B-D, nearest position." Then play the third chord, which *must* be in this position, in order to keep the common tone, D, in the same voice.



Spell aloud, "Subdominant, G-B-D, change position." Then play the fourth

chord, which might be in this position:



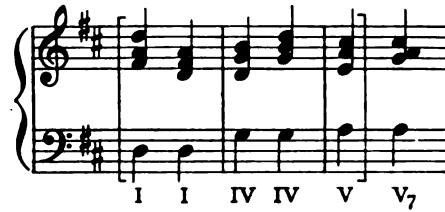
Spell aloud "Dominant, A-C#-E, move to nearest position down." Then play

the fifth chord, which *must* be:



Spell aloud "Dominant Seventh, A-C#-E-G (omitting E), nearest position."

Then play the sixth chord, which *must* be:



Spell aloud "Tonic, D-F#-A, nearest position." Then play the seventh chord,



**EXERCISE 188.** Write three four-measure chord-phrases, using the four chords studied. Then sing each voice across while playing the other three voices.

**EXERCISE 189.** Write the following exercise, composed of two balanced phrases. The line — means that the chord is to be held for two beats. In this exercise the meter is  $\frac{3}{4}$ , therefore, a numeral followed by a dash represents a half-note. Rewrite in several keys, varying the position of the upper voices. Sing the pitch of each note while writing.

$\frac{3}{4}$  | I I I | IV IV IV | I—I | V |  
 | I I I | IV IV I | V—V<sub>7</sub> | I ||

**EXERCISE 190.**

1. The Subdominant Triad of F is the Dominant Triad of—?
2. The chord D-F#-A is Tonic Triad of what key? It is also Dominant Triad of what key? And Subdominant Triad of what key?
3. Classify the chord F-A-C in three keys.
4. The Subdominant Triad of A flat is the Dominant Triad of a key whose signature is—?

**EXERCISE 191.** Write five similar questions and answers introducing the Subdominant Triad.

In the following examples, the Triad C-E-G is treated

1. as the Tonic Triad in the key of C,
2. as the Dominant Triad in the key of F,
3. as the Subdominant Triad in the key of G.

Play each example slowly, noticing the entirely different effect of the chord



in each example.

**EXERCISE 192.** Write three similar chord-successions, introducing the

chord as

1. Tonic Triad in the key of B flat.
2. Dominant Triad in the key of E flat.
3. Subdominant Triad in the key of F.

**EXERCISE 193.** Write three four-measure chord-successions, introducing the D major Triad, each time in a different key.

Play the following Cadences, and notice the great difference in feeling between the two.

The Authentic Cadence V-I, with its upward moving leading-tone, gives a strong feeling of pushing towards a climax.

The Plagal Cadence IV-I, with the downward tendency of the notes 4 and 6, gives the feeling of quieter conclusion, of reiteration. It is most appropriately used with the word "Amen," meaning "So be it."

An interesting point is the use that different composers make of these endings. Beethoven employs most frequently the V-I ending, often repeated over and over, as in the ending of the Fifth Symphony, where he says V-I six times in succession, and then repeats his I for twenty-eight measures more. Brahms frequently uses the ending IV-I, as in the songs "Die Mainacht," "An die Nachtigall," and the last passage in the A major Violin Sonata.

**EXERCISE 194.** Quote the Plagal Cadence from four pieces. Quote the Authentic Cadence from four pieces.



## CHAPTER NINETEEN

## Analysis of Small Pieces Containing the Subdominant Triad

**EXERCISE 198.** Analyze the following pieces:

1. Put in meter-sign or bars if they are lacking.
2. Mark phrasing.
3. Draw plan of phrase-lengths.
4. Write spelling of chords, I, IV, V, V<sub>7</sub>.
5. Mark root-letters of chords and chord-figures. (Roots are not always in the bass part.)
6. Cancel non-harmonic notes.
7. Play without non-harmonic notes.
8. Write plan of harmony, observing Form of chord-succession.
9. Play as originally written, while some one plays the roots at the lower end of the keyboard; that is, below the bass part of the piece.





## CHAPTER TWENTY

## Review

1. What is a non-harmonic note?
2. Do most melodies contain non-harmonic notes?
3. Are non-harmonic notes consonances or dissonances?
4. In the following example, where does C in the soprano become a non-harmonic note? Why?



5. What are the non-harmonic notes in the following melody?



6. The following melodies are composed of chord-notes only. Rewrite each melody, embellishing with other chord-notes, or with non-harmonic notes. Do not use so many non-harmonic notes that the sense of the original is lost.



7. What note must be added to each of the following major triads in order to make it a Dominant Seventh-chord?



8. Play each of the following major triads. Spell each chord in its root-position. Then add the note that will turn each triad into a Dominant Seventh-chord, using four notes, and resolve the Dominant Seventh-chord thus formed to its own Tonic triad, using four notes, by doubling the root of I. The first two would be as follows:



Spell, "D-F#-A, add C, resolves to G-B-D."

Notice that both 2 and 7 in the Dominant Seventh resolve to unison in the Tonic. In three of the examples, 2 and 7 resolve to the octave.



Spell, "F-A-C, add E flat, resolves to Bb-D-F."





9. Describe the musical impression given by each of the following chords:

The Tonic Triad,  
The Dominant Triad,  
The Subdominant Triad,  
The Dominant Seventh-chord.

10. Play the following chords in all major keys:



11. Sing the alto in the following exercises while playing the soprano.



## PART FIVE

### CHAPTER TWENTY-ONE

#### Minor Scales—Chromatic Scales

In old times there were a number of scales in use. These were called *Modes*. The tones of the white keys on the piano, beginning on any key and going up one octave, correspond to the tones of these modes.

For example: C-D-E-F-G-A-B-C was called the Ionian Mode;  
D-E-F-G-A-B-C-D was called the Dorian Mode;  
F-G-A-B-C-D-E-F was called the Lydian Mode; etc.

The Ionian Mode, C-D-E-F-G-A-B-C, is our Major Scale beginning on C.

The only other Mode that we shall study is the Æolian Mode, A-B-C-D-E-F-G-A, from which is derived our modern Minor Scale.

This scale  is called the *Natural* or *Pure*

form of the Minor.

It is made of the same notes as the scale of C Major beginning on the sixth degree of C major, and is called the *Relative Minor* of C.

The Relative Minor of G major, beginning on the sixth degree of G, is therefore E minor. The relative minor of F, beginning on its sixth degree, is D minor. Minor Scales use the same signatures as their relative Majors.

**EXERCISE 199.** Memorize the following table of Signatures:

No sharp or flat, C Major and A Minor.

One sharp, G Major and E Minor.

Two sharps, D Major and B Minor.

Three sharps, A Major and F sharp Minor.

Four sharps, E Major and C sharp Minor.

Five sharps, B Major and G sharp Minor.

Six Sharps, F sharp Major and D sharp Minor.

One flat, F Major and D Minor.

Two flats, B flat Major and G Minor.

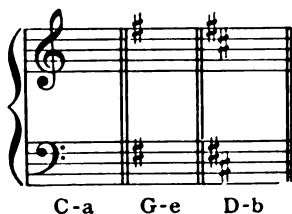
Three flats, E flat Major and C Minor.

Four flats, A flat Major and F Minor.

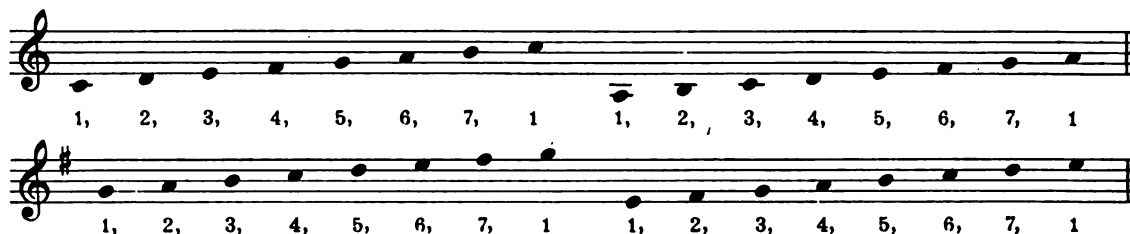
Five flats, D flat Major and B flat Minor.

Six flats, G flat Major and E flat Minor.

**EXERCISE 200.** Write from memory all signatures in both clefs, and state the Major and Minor key that each indicates. The first three keys are given below. A capital letter indicates a Major key; a small letter indicates a Minor key.



**EXERCISE 201.** Play each Major Scale and its relative Minor up one octave. Say the number-name of each scale-degree as you play it, calling the first note of the minor scale *One*. The first two scales are written below.



**EXERCISE 202.** Name each signature, then play the Tonic Triad of the Major key, and the Tonic Triad of the relative Minor key. Use two hands, and finger as given below. Notice that the two lower notes of the Major chord are the same as the two higher notes of the Minor chord.

Say "No sharp or flat, C major." Play "and A Minor." Play



Say "One sharp, G major." Play "and E Minor." Play

And so on through all keys, C to F sharp, and G flat to C.

The interval in the Pure minor scale from 7 up to 1, was found to be difficult to sing in tune. Sing slowly the Pure minor scale of A, and notice the large, rather awkward interval from G up to A.



The ear was accustomed to the interval of a half-step between the leading-tone and the tonic in the major scale. So the leading-tone, 7 of the minor scale, was raised a half-step to bring it a half-step below the tonic. In the scale of A minor, G was raised to G sharp.

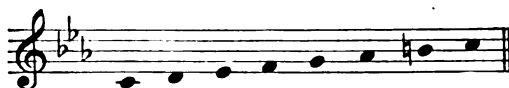


This is called the *Harmonic* form of the minor scale.

The raised seventh note is called the "accidental." It does not appear in the signature, but is placed before the individual note which it affects.

If the seventh note is a natural in the signature, the accidental is a sharp; as in the scale of A minor given above, where G natural is raised to G sharp.

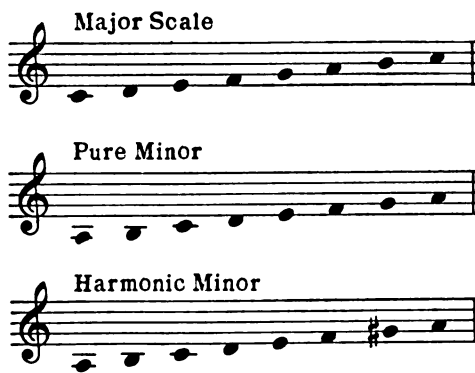
If the seventh note is a flat in the signature, the accidental is a natural; as in the scale of C minor, where B flat is raised to B natural.



If the seventh note is a sharp in the signature, the accidental is a double-sharp; as in the scale of G sharp minor, where F sharp is raised to F double-sharp.



**EXERCISE 203.** Write each major scale from memory, and beneath it write its relative minor scale in the pure form and also in the harmonic form, as in the Example given below.



**EXERCISE 204.**

- A.
  1. C is the major key; what is the relative minor?
  2. G is the major key; what is the relative minor?
  3. D is the major key; what is the relative minor?
  4. F sharp is the major key; what is the relative minor?
  5. B flat is the major key; what is the relative minor?
  6. G is the minor key; what is the relative major?
  7. F is the minor key; what is the relative major?
  8. A is the minor key; what is the relative major?
  9. A is the major key; what is the relative minor?
- B.
  1. What two keys use the signature of 5#?—4#?—3#?—3b?—2b?
  2. What is the signature of F major? F minor? B major? B minor?
- C.
  1. What is the seventh scale-step of each of the following minor scales in the pure form and in the harmonic form: G, D, F, B flat, F sharp?
  2. What is the mediant of each of the following minor scales: A, G, F, G sharp?
  3. C is the mediant of what minor scale?
  4. C is the mediant of what major scale?
  5. B is the mediant of what major scale? Of what minor scale?
  6. What is the dominant of C major? Of C minor? Of A major? Of A minor?
  7. G is the subdominant of what major scale? Of what minor scale?

The minor scale that begins on the same keynote as a major scale, is called its *Tonic Minor*.

C minor is therefore the Tonic minor of C major as well as being the relative minor of E flat major.

Using the harmonic form of the minor scale, we will now compare the scales of C major and C minor.



It will be noticed that the only notes that are different between the major scale and its tonic minor are the third and sixth degrees, which are a half-step lower in minor than in major.

**EXERCISE 205.** Recite the letters of the scale of C major and the scale of C minor, grouping the letters with a pause on the third and sixth letters:

C-D- $\hat{E}$ - - F-G- $\hat{A}$ - - B-C,      C-D- $\hat{E}b$ - - F-G- $\hat{Ab}$ - - B-C

Then recite the following major scales and their tonic minors, using the above rhythmic grouping of the letters. Scales B, F, A, G, E, D.

Unless otherwise directed, the harmonic form of the minor is to be used in the following exercises.

**EXERCISE 206.**

1. D is the minor; what is the relative major? What is the tonic major?
2. A is the major; what is the relative minor?—the tonic minor? Recite all three scales.
3. What is 4 of each of the following scales: D major, D minor, E major, E minor, B major, B minor?
4. What is 3 of F major, F minor, C major, C minor?
5. What is 6 of G major, G minor, A major, A minor?

It will be noticed that each white key on the piano is the keynote of a major scale, and also of a minor scale. That is, we have a scale of C major and one of C minor; a scale of D major and one of D minor; E major and E minor; etc.

In naming the black keys, however, the name of the keynote in major is not always the same as the name of the keynote in minor, because the name of the minor key must agree with the name of its relative major. For instance, there is a scale of D flat major with five flats, but there is no scale of D flat minor. The scale on this black key is called C sharp minor, relative to E major; not D flat minor, which would have to be relative to F flat major—and there is no such scale.

Using the next black key, there is a scale of E flat major, and also scales of both D sharp and E flat minor, when used—relative respectively to F sharp and G flat major.

The following is a summary of the names of the black keys as the keynotes of major and minor scales. The keys of C sharp and C flat major and their relative minors are seldom used, and are not included.

*Major Scales* are formed on  $Db$ ,  $Eb$ ,  $Gb$  (or  $F\sharp$ ),  $Ab$ ,  $Bb$ .

*Minor Scales* are formed on  $C\sharp$ ,  $D\sharp$  (or  $Eb$ ),  $F\sharp$ ,  $G\sharp$ ,  $Bb$ .

**EXERCISE 207.** Play the chromatic scale one octave from C to C, and recite the name of the major scale and the name of the minor scale built on each note, with the signature of each scale. Begin as follows: C major, no sharp or flat, C minor, three flats;  $Db$  major, five flats;  $C\sharp$  minor, four sharps; etc.

**EXERCISE 208.** Recite from memory the table of signatures, and spell the Tonic Triad of each Major scale and the Tonic Triad of the relative minor. Begin as follows:

No sharp or flat, C major, C-E-G, and A minor, A-C-E.

One sharp, G major, G-B-D, and E minor, E-G-B, etc.

The signature tells only half the story of the key of a piece. To determine *by eye* whether a piece is in major or minor, recite the spelling of the two triads, and decide to which the melody conforms.

For example, the following fragments have the signature one sharp:



The first one is built around the triad G-B-D, and is in G major. The second is built around the triad E-G-B, and is in E minor.

The first two or three measures of a piece usually show the key clearly. It is not (as is sometimes said) the last note in the piece which determines whether it is in major or minor. Neither is it (as is sometimes said) the presence of the accidental which determines whether it is in major or minor. In the second melody given above, the tune is not complete, so the last note does not appear; also, the seventh note is not used, so there is no accidental. The melody, however, is clearly in E minor, because it conforms to the chord E-G-B.

**EXERCISE 209.** Look over the following fragments of melody, and decide the key of each, whether major or minor.



**EXERCISE 210.** Using the harmonic minor scale, sing from the scale ladder, from each number to each of the other numbers in turn.

1  
7  
6  
5  
4  
3  
2  
1  
7  
6  
5

**EXERCISE 211.** Sing the following groups, using harmonic minor, being careful of the intonation of 3 and 6.

1 3 5. 5 6 5. 5 7 1. 1 2 3 7 1. 5 6 5 7 1.  
1 3 5 | 1 4 6 | 5. 3 1 2 7 1.

**EXERCISE 212.** Rewrite each of the following major melodies in its Tonic minor key. The melodies consist of broken chords, that is, they are harmonic melodies. They will, therefore, be put into the harmonic minor scale. The first melody is written out as illustration.



The next step in the development of the minor scale was to remove the large interval between the sixth and seventh degrees, which is difficult of intonation. In A minor, it is the interval F up to G#.

The objective in an ascending scale being the upper keynote, the obvious thing to do was to raise the sixth step as well as the seventh, on the way up toward the upper keynote. This gives us the following scale.



This form of minor scale is exactly the same as the Tonic major scale, with the exception of the third degree. The third degree is always a minor third above the keynote in all forms of the minor scale.

The objective in a descending scale being the lower keynote, these raised notes, which help so much in the upward progression, are exactly what we do not want in the downward scale. Therefore, they are omitted, and the scale descends in the *pure form*, that is,



This is called the *Melodic* form of the minor scale, as it is the most melodious and easy to sing.

The Pure minor is seldom employed by composers nowadays. There are many very beautiful Folk-tunes written in this as well as in the other modes. Examples of these Modal tunes will be given later.

The Harmonic minor is used largely in part-writing.

The Melodic minor is used largely in melody-writing.

**EXERCISE 213.** Write all three forms of the minor scale on each of the following keynotes: C, A, G, C#, Bb, G#, D, B, F#, E.

**EXERCISE 214.** Sing the following groups in minor, following the melodic minor scale; that is, raise 6 and 7 if they are moving up the scale, but not if they are moving down.

1 3 | 5 6 | 5. 5 6 7 | 1. 1 3 5 | 1 4 6 | 5. 1 7 | 1. 1 7 | 6 5 | 1. .  
3 6 | 5. 5 7 | 1. 1 3 6 | 5. 1 3 | 7 6 | 5.

**EXERCISE 215.** Write each of the following major melodies in its Tonic minor, using preferably the Melodic minor scale.



In the third melody, D in the second measure, being part of the broken chord Bb-D-F, follows the harmonic scale. D will become D flat.

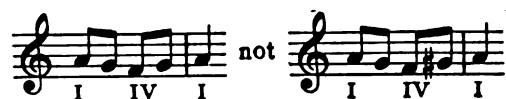
The *harmonic sense* of a melody largely determines whether the sixth and seventh degrees shall be high or low.

The characteristic feeling of Subdominant harmony is *low*. The melody-note 6 in minor is low, if harmonized with the chord IV (following the harmonic minor scale). If the progression 6 7, or 7 6, is used with the chord IV, *both* 6 and 7 are

usually low. That is:



where we have



even though 7 (G) is moving up to 1

(A). If the melody runs 1 7, over the chord IV, 7 will, however, be high,



unless the tune is in pure minor.

The characteristic feeling of Dominant harmony is *high*. The melody-note 7 in minor is high, if harmonized with the chord V (following the harmonic minor scale). If the progression 6 7, or 7 6, is used with the chord V, *both* 6 and 7 are

usually high. That is:



A musical ear is, of course, the best guide in studying music. A student with a strong intuitive sense of melody and harmony, will probably find these explanations irksome. They are given more especially for the benefit of the many students whose musical sense has to be developed by a more conscious mental effort.

**EXERCISE 216.** Write each of the following major melodies in the Tonic minor, being careful to preserve the *Harmonic* sense.





**EXERCISE 217.** Study the following melodies. Some are in major, some are in minor, either pure or melodic. Decide first whether the melody is in major or minor, and if minor, which of the two forms.

Mark Phrasing: memorize each melody, using number-names.

Another form of scale to be studied is the *Chromatic Scale*.

This is a variation of the diatonic major or minor scale, with all of the whole steps filled in with chromatic half-steps. It is written as follows, in ascending form. The major scale of C is taken as an example.

It will be noticed that all the chromatic intervals are formed by *raising* scale-degrees, with the exception of the note between 6 and 7, which is the lowered seventh degree ( $B\flat$ ), *not* the raised sixth degree ( $A\sharp$ ).

The reason for this is, that  $B\flat$ , being the one note which differentiates the key of C from its subdominant key, F, is nearer the key of C *harmonically* than the note  $A\sharp$  would be.

The ascending chromatic scale of A flat is written:



And the ascending chromatic scale of B is written:



In every case the major scale is written first; then the half-steps are inserted, as follows: 1, 2, 4, 5 are raised, 7 is lowered.

**EXERCISE 218.** Write the ascending chromatic scale based on each of the following major scales: D, E, B, A, F, G, D.

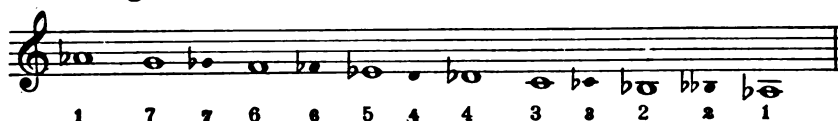
The descending chromatic scale is written as follows:



All the chromatic intervals are formed by *lowering* scale-degrees, with the exception of the note between 5 and 4, which is the raised fourth degree (F#), not the lowered fifth degree (Gb).

The reason is again a harmonic one. F#, being the one note that differentiates the key of C from its Dominant key, G, is harmonically nearer the key of C than the note Gb would be.

The descending scale of A flat is written



The major scale is written first, and the chromatic half-steps are inserted as follows: 7, 6, 3, 2 are lowered, 4 is raised.

**EXERCISE 219.** Write descending chromatic scales based on each of the following major scales: G, D, Bb, F, A, E.

When the chromatic scale is based on a minor scale, it is written with the same chromatic alterations as come in the *relative major*, except that 6 and 7 of the minor scale appear raised, both going up and coming down.

In A minor the chromatic scale is written:



Notice that the Bb (instead of A#) as the first half-step, follows the Bb in the relative scale of C major.

Notice also that the sixth and seventh degrees appear twice, F and F#, G and G#, both going up and coming down.

In other words, write the Pure minor scale, and put in accidentals as follows:

Going up, 2 is lowered, *all* others are raised.

Coming down, 6 and 7 are raised, *all* others are lowered.

**EXERCISE 220.** Write ascending and descending chromatic scales based on the pure minor scales of C, G and B $\flat$ .

In the chapter on Major scales we found that the scales most nearly related to a central scale were the scales of the Dominant and Subdominant keys. For example, the keys most nearly related to D are the keys of the Dominant, A, and the Subdominant, G.

We can now enlarge our definition of *Related Keys*, to include the *relative* keys of the Tonic and Dominant.

Therefore, the related keys of B $\flat$  Major are its relative minor, G; the Dominant key, F major, and its relative minor, D; and the Subdominant key, E flat, and its relative minor, C.

**EXERCISE 221.** Write the scales of B flat major, E major and C major, and the five related scales of each. Use harmonic form of minor.

**EXERCISE 222.** If a composition is written in the key of A major, to what keys will it probably modulate?

The following diagram shows the relative position of the related keys to the central keys of C and of G. A cross is put beside the central key, and the Dominant key and its minor are written above, the Subdominant key and its minor are written below.

V G Major and e Minor.  
 \* I C Major and a Minor.  
 IV F Major and d Minor.  
 V D Major and b Minor.  
 \* I G Major and e Minor.  
 IV C Major and a Minor.

**EXERCISE 223.** Make a diagram like the above, using each major scale as the central key.

If the central key is *Minor*, the related keys are the relative major; the Dominant key in minor and its relative major; and the Subdominant key in minor and its relative major.

V e Minor and G Major.  
 \* I a Minor and C Major.  
 IV d Minor and F Major.  
 V c $\sharp$  Minor and E Major.  
 \* I f $\sharp$  Minor and A Major.  
 IV b Minor and D Major.

**EXERCISE 224.** Make a diagram like the above, using each Minor key as the center.

**EXERCISE 225.** If a composition is written in D minor, to what keys will it probably modulate?

**EXERCISE 226.** The line of least harmonic resistance from a Major center is to the Dominant Major key; from a Minor center it is to the relative Major key.

What is the line of least resistance from each of the following key-centers?—D major, D minor, B flat major, B flat minor, G sharp minor, E flat minor, D flat major.

## CHAPTER TWENTY-TWO

## Intervals in the Minor Scale

## All Commonly-used Intervals

The pure minor scale, consisting as it does of the same notes as the major scale, contains the same intervals; though they come, of course, between different degrees. For example, the augmented Fourth, F up to B, comes between 4 and 7 in C major, and between 6 and 2 in A minor.



The harmonic minor scale, however, contains four new intervals that do not occur in the major scale. They are the

1. Augmented Second,
2. Diminished Seventh,
3. Diminished Fourth,
4. Augmented Fifth.

1. The *Augmented Second* occurs between the sixth and seventh degrees. In A minor, from F up to G#.

An augmented Second is a chromatic half-step larger than a major Second. F up to G is a major Second; F up to G# is an augmented Second.

2. The *Diminished Seventh* occurs between the seventh and sixth degrees. In A minor, from G# up to F. It is the inversion of the augmented Second.

A diminished Seventh is a half-step smaller than a minor Seventh. G up to F is a minor Seventh; G# up to F is a diminished Seventh.

3. The *Diminished Fourth* occurs between the seventh and third degrees. In A minor, from G# up to C.

A diminished Fourth is a half-step smaller than a perfect Fourth. G up to C is a perfect Fourth; G# up to C is a diminished Fourth.

4. The *Augmented Fifth* occurs between the third and seventh degrees. In A minor, from C up to G#.

It is the inversion of the diminished Fourth. An augmented Fifth is a half-step larger than a perfect Fifth. C up to G is a perfect Fifth; C up to G# is an augmented Fifth.

Of these four intervals, the most important by far is the diminished Seventh. This is used both harmonically and melodically with great frequency. Like all diminished intervals, it tends towards an interval smaller than itself.



**EXERCISE 227.** Write out the diminished Seventh and its resolution in the following minor keys: B, D, E, F, G, G#, C, Bb.

To summarize: the following is a complete list of the intervals in the harmonic minor scale.



All Primes are Perfect.

## SECONDS



Major Seconds come between 1-2, 3-4, 4-5.

Minor Seconds come between 2-3, 5-6, 7-1.

Augmented Second comes between 6-7.

## THIRDS



Major Thirds come between 3-5, 5-7, 6-1.

Minor Thirds come between 1-3, 2-4, 4-6, 7-2.

## FOURTHS



Perfect Fourths come between 1-4, 2-5, 3-6, 5-1.

Diminished Fourth between 7-3.

Augmented Fourths between 4-7, 6-2.

## FIFTHS



Perfect Fifths come between 1-5, 4-1, 5-2, 6-3.

Augmented Fifth between 3-7.

Diminished Fifths between 2-6, 7-4.

## SIXTHS



Major Sixths come between 2-7, 3-1, 4-2, 6-4.

Minor Sixths come between 1-6, 5-3, 7-5.

## SEVENTHS



Major Sevenths come between 1-7, 3-2, 6-5.

Minor Sevenths come between 2-1, 4-3, 5-4.

Diminished Seventh comes between 7-6.

Theoretically, *any* perfect or major interval may be augmented by making it a chromatic half-step larger. If a minor interval is to be augmented, it must first be made major.

Any perfect or minor interval may be diminished by making it a chromatic half-step smaller. If a major interval is to be diminished, it must first be made minor.

Expressed in another way,

Made larger becomes	{	<i>Perfect</i>	{	Made smaller becomes
<i>Augmented</i>				<i>Major-Minor</i>

Fifths, for example, which are originally perfect, can therefore be made augmented and diminished.

Sixths, which are originally major, can therefore be made minor, augmented and diminished.

But, the most *usual* augmented intervals are the

Augmented Prime (used melodically),  
Augmented Second,  
Augmented Fourth,  
Augmented Fifth,  
Augmented Sixth.

(Not augmented Third or Seventh.)

The most *usual* diminished intervals are the

Diminished Third,  
Diminished Fourth,  
Diminished Fifth,  
Diminished Seventh,

the inversions of the above augmented intervals.

(Not diminished Second or Sixth.)

**EXERCISE 228.** Write two examples of each of the following:

Augmented Prime, Augmented Second, Augmented Fourth, Augmented Fifth, Augmented Sixth. Diminished Third, Diminished Fourth, Diminished Fifth, Diminished Seventh.

Primes, then, are perfect and augmented.

Seconds are major, minor, augmented.

Thirds are major, minor, diminished.

Fourths are perfect, augmented and diminished (augmented being most frequent).

Fifths are perfect, augmented and diminished (diminished being most frequent).

Sixths are major, minor and augmented (the inversion of thirds).

Sevenths are major, minor and diminished (the inversion of seconds).

Octaves are perfect.

**EXERCISE 229.**

1. Write two kinds of Primes on C, two on D $\flat$ , two on F.
2. Write three kinds of Seconds on D, three on E $\flat$ , three on C.
3. Write three kinds of Thirds on A $\flat$ , three on B.
4. Write three kinds of Fourths on G, three on F $\sharp$ , three on D.
5. Write three kinds of Fifths on E $\flat$ , three on A.
6. Write three kinds of Sixths on E, three on A $\flat$ .
7. Write three kinds of Sevenths on B, three on D, three on F $\sharp$ .

## CHAPTER TWENTY-THREE

### Chords and Melodies in Minor

The Triads in the Harmonic minor scale are as follows:



A new kind of triad is the combination C-E-G $\sharp$ , which occurs on the third degree of the scale. It is composed of a major Third and an augmented Fifth and is called an *Augmented Triad*.

It will be noticed that major and minor triads take their names from the kind of *third* that they contain. Diminished and augmented triads take their name from the kind of *fifth* they contain.

In the minor scale, triads occur as follows:

Major triads on V and VI.

Minor triads on I and IV.

Diminished triads on II and VII.

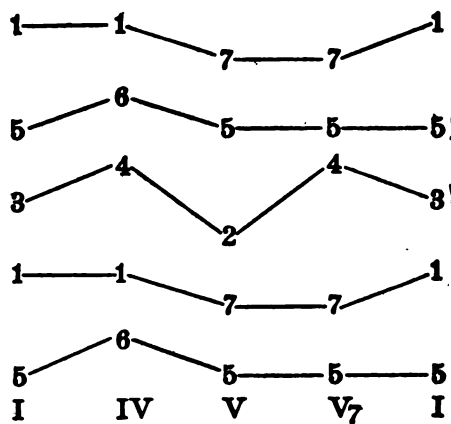
Augmented triad on III.

**EXERCISE 230.** Write without signature all the triads in the following minor scales: G, B $\flat$ , D, A, E, F. Mark each triad either major, minor, augmented or diminished.

**EXERCISE 231.** In what two minor keys does each of the following triads occur?



**EXERCISE 232.** Sing, from the table of broken chords, from each note to each of the others in turn. Also sing each group of three notes in six melodic shapes. Use the harmonic minor, and be careful to sing in tune.

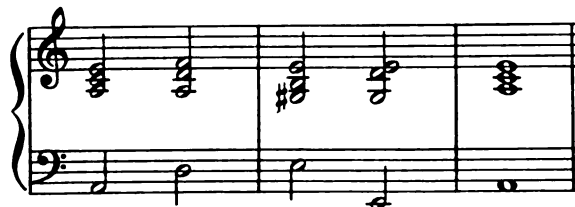


**EXERCISE 233.** Complete the following broken-chord melodies in minor. Use chords I, IV, V, V $_7$ , I.



**EXERCISE 234.** Write four similar broken-chord melodies in minor.

**EXERCISE 235.** Sing each voice of the following example, while playing the three other voices. Transpose into other keys:



**EXERCISE 236.** Play each of the following examples in all minor keys:

$\begin{array}{cccc|c} 1 & 1 & 7 & 1 & \\ \hline I & IV & V & I & || \end{array}$   
 $\begin{array}{cccc|c} 3 & 4 & 2 & 3 & \\ \hline I & IV & V & I & || \end{array}$   
 $\begin{array}{cc|cc|c} 5 & 1 & 1 & 7 & 1 \\ \hline I & I & IV & V & I || \end{array}$

**EXERCISE 237.** Sing each of the following melodies slowly. Then sing each melody-note and the two nearest chord-notes below it.



**EXERCISE 238.** Sing the following melodies in minor in the way directed in the previous exercise.

$1\ 1\ | 1\ ||\ 3\ 4\ | 3\ ||\ 1\ 1\ 7\ | 1\ ||\ 1\ 1\ | 7\ 7\ | 1\ ||$   
 $3\ 1\ | 1\ 7\ | 1\ ||\ 1\ 3\ | 5\ 6\ | 5\ ||$

**EXERCISE 239.** Play the following chord-successions in a number of minor keys. Roots are to be played in the left hand, three-note chords in the right. Observe all the rules of chord-succession that obtain in the major mode.

$1\ I\ IV\ V\ | I\ ||$   
 $2\ I\ IV\ V\ V_7\ | I\ ||$   
 $3\ I\ IV\ | I\ I\ | IV\ V\ | I\ ||$   
 $4\ I\ I\ | V\ I\ | IV\ IV\ | I\ ||$

**EXERCISE 240.** Write the following exercises in a number of minor keys, varying the position of the upper voices.

$1\ \begin{array}{cc|cc|cc|c} I & I & IV & I & IV & IV & V \\ \hline I & IV & I & I & IV & V_7 & I \end{array} ||$   
 $2\ \begin{array}{cc|cc|cc|c} I & IV & I & IV-IV & I-I & V \\ \hline V & V_7 & I & IV-I & IV & V & V_7 \end{array} | I\ ||$



**EXERCISE 241.** The triad D-F $\sharp$ -A is I of D major, IV of A major, V of G major, V of G minor, and VI of F $\sharp$  minor. In what five keys does each of the following triads belong: A-C $\sharp$ -E, B $\flat$ -D-F, G-B-D, F-A-C?

**EXERCISE 242.** Study the following minor melodies. Cancel the non-harmonic notes. Write the harmonic background and play the accompanying chords.



**EXERCISE 243.** In what key or keys is each of the following melodic fragments? They are written purposely without key-signatures. The student must decide the key of each, by the harmonic contour of the melody, and by the position of the keynote in relation to the other melody-notes.



**EXERCISE 244.** Play the soprano of the following exercises while singing the alto:



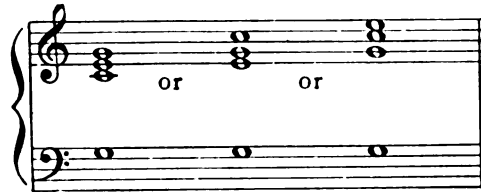
## CHAPTER TWENTY-FOUR

## The Six-Four Chord

We now come to a new development in chord-structure. This is called *Inversion*.

A chord is inverted when any note other than the root is in the bass. We will study first an inverted chord that is very frequently used.

The notes composing this chord are those of the Tonic triad; that is, 1, 3, 5; but the *bass note* is 5, not 1. In the key of C the chord is:



This chord takes its name, *Chord of the Sixth and Fourth*, or *Six-Four Chord* from the intervals of which it is composed. In the following illustration the intervals are a *sixth* from the bass note G up to the note E, and a *fourth* from the bass note

G up to the note C. The bass note itself, G, is doubled.



This chord is most frequently used on the strong beat of the measure, to precede either the Dominant triad, or the Dominant Seventh-chord, at the cadence.



The complete name of this chord is the Tonic Six-Four Chord, or One Six-Four ( $I_6^4$ ). The rhythmic position which we are now discussing is called "The Cadential Use of the Tonic Six-Four Chord."

This chord has none of the character of rest that the tonic triad has when its *root* is in the bass. On the contrary, it expresses even more motion than does either the Dominant triad or Dominant Seventh-chord.

The strongest note of the chord is the *bass*, which is therefore doubled. The two other notes, the sixth and fourth, have the character of non-harmonic notes. They are not doubled, and each resolves to the nearest note of the Dominant triad, or

Dominant Seventh-chord, as follows:

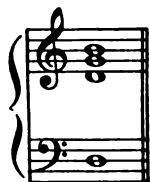


In resolving to the Dominant triad, the sixth of the  $I_4^6$  chord (E) descends to the fifth of the triad (D), and the fourth of the  $I_4^6$  chord (C) descends to the third of the triad (B). The common tone (G) remains in the same voice.

In resolving to the Dominant Seventh-chord, the fourth of the  $I_4^6$  chord (C) and the common tone (G) move as before, and the sixth of the  $I_4^6$  chord (E) moves *up* to the seventh of the Dominant Seventh-chord (F).

Always spell this chord from the root, then state the bass note.

Example:



is spelt "G, B, D, *on* D."



is spelt "A, C#, E, *on* E"

This chord is used both in Major and Minor.

**EXERCISE 245.** Recite the spelling of the  $I_4^6$  chord in all Major and Minor keys.

When singing the bass of this chord, sing the pitch of 5, not the pitch of 1. In other words, do not sing the root, but the fifth. In the following example, for

instance, sing the chord-name, "One Six-Four," at the pitch of A:

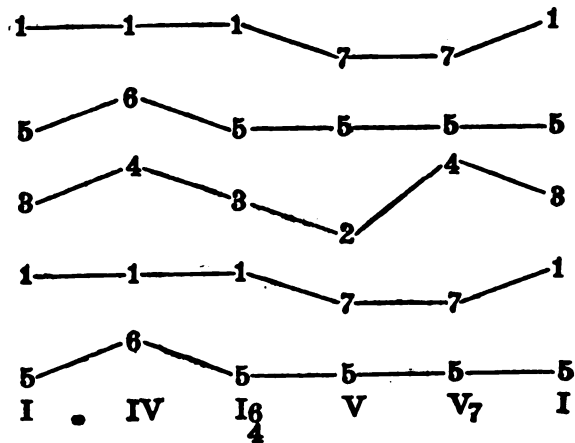


**EXERCISE 246.** Play the following example in several keys, while singing

the bass-line.



The notes of the Six-Four chord are the same as those of the Tonic triad, so they will appear in the table of broken chords as shown below. It is best to play the bass-line on the piano while singing from the broken-chord table, in order to get clearly the difference in feeling between the tones in the Tonic triad, with 1 in the bass, and the tones in the Six-Four chord, with 5 in the bass.



**EXERCISE 247.** Sing from the above table while playing bass-line with left hand.

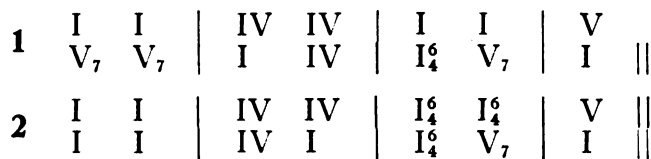
**EXERCISE 248.** Play the following chord successions in all keys. Practise singing each voice in turn while playing the other three voices.



**EXERCISE 249.** Sing each melody-note and the two nearest chord-notes below it:

1 1 | 1 7 | 1 1 || 3 4 | 3 2 | 3 1 || 5 6 | 5 5 | 5 1 ||  
 1 3 | 5 1 | 4 6 | 5 3 | 2 3 || 3 1 | 1 1 | 7 7 | 1 1 ||

**EXERCISE 250.** Write the following chord-successions in a number of major and minor keys, varying the position of the upper voices:



**EXERCISE 251.** Study the following melodies. Cancel the non-harmonic notes, and write the harmonic background. Play accompanying chords.





**EXERCISE 252.** Harmonize the following melodies for four voices, in close position:



**EXERCISE 253.** Analyze the following pieces containing  $I_4^6$ ; supply bars and meter-signs if they are lacking. Decide keys. Write list of chords as explained in previous exercises. In some of the pieces the chord  $I$  appears with 3 in the bass. For the present, figure this chord  $I$ , but indicate the figuring of  $I_4^6$ , where  $I$  appears, with 5 in the bass.

In Example 4, d, in the bass, of the fourth measure, is a non-harmonic note where cancelled.

3

Exercise 3, measures 1-4. The key signature has one sharp (F#). The time signature is 6/8. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Exercise 3, measures 5-8. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

4

Exercise 4, measures 1-6. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble clef uses quarter and eighth notes, while the bass clef features a pattern of chords and single notes.

Exercise 4, measures 7-10. The melody continues with quarter and eighth notes, and the bass clef accompaniment follows the established pattern.

5

Exercise 5, measures 1-4. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment.

Exercise 5, measures 5-8. The melody continues with quarter and eighth notes, and the bass clef accompaniment remains consistent.

## CHAPTER TWENTY-FIVE

## The Supertonic Triad and Its First Inversion

The *Supertonic Triad* is built on the second degree of the scale. The numbers are 2-4-6.

In the major scale this triad is minor. In C major the notes are D-F-A. In the minor scale this triad is diminished. In C minor the notes are D-F-A flat.

**EXERCISE 254.** Recite the notes of the Supertonic Triad in all major and minor keys.

The numbers of this chord arranged in a column, showing the three positions, appear as follows:

2

6

4

2

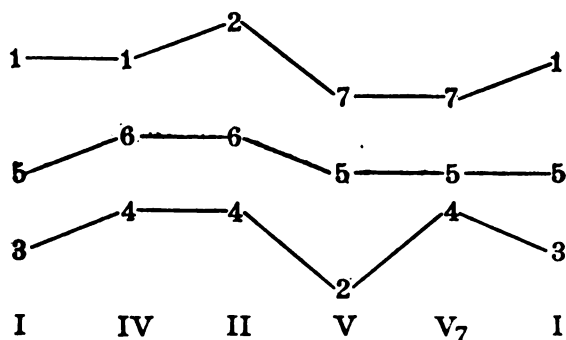
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II

**EXERCISE 255.** Sing from each number in the above column to each of the others in turn.

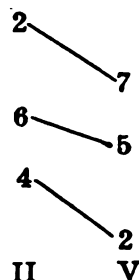
**EXERCISE 256.** Write the notes of each of the three positions of this chord in six melodic shapes, in the keys of F major and E minor.

**EXERCISE 257.** Sing the following groups up, down and across, as explained in previous exercises.




It will be noticed that there is a common tone, the note 2, between chords II

and V, and that this note is *not* repeated in the same voice.




For example, in the key of C,  does *not* go to  with 2 in


the soprano of both chords. It resolves as follows:  the notes of chord

II moving *down* to the nearest notes of chord V, 2 moving down to 7.

The reason is, that if 2 (in C, the note D) is repeated in the same voice, the other two voices 4 and 6 (in C, the notes F and A) are forced to move to 5 and 7


respectively (in C, the notes G and B). 

This is a poor progression. Both intervals, F-A and G-B, are the same size; that is, each is a major Third. The effect is something the same as that of two perfect Fifths following each other. Play the following pairs of intervals very slowly,

and listen to this similarity of the *size* of the intervals. 

Both are to be avoided, not because they sound harsh and dissonant, but because they sound too consonant and uninteresting. Compare the last illustration with the following, where the second of the two Thirds is minor, and the second

of the two Fifths is diminished.  The last two illustrations are excellent voice-leading.

There is another reason for avoiding this progression: . The dis-

tance from the lower note of the first Third, F, up to the higher note of the second Third, B, is three whole steps. This is called a *Tritone*.



The tritone is uninteresting *melodically*, because the distance between each two notes is the same—a whole step in each case. Also, in the first example, 4 moves up to 5, contrary to its more usual tendency to go down to 3; and in the second example, 7 moves down to 6, contrary to its more usual tendency to move up to 1.

The progression is equally poor *harmonically* when it comes between *two* voices:



because the ear feels the contradiction of the *probable* resolution of 4 and of 7.

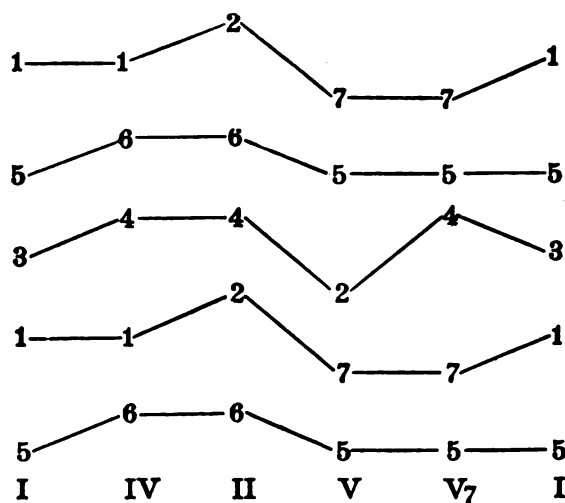


It may be well to state that the progression from 7 *up* to 4, or from 4 *down* to 7 is *not* a tritone, and is excellent melodically.



The distances between the adjoining notes, instead of being whole steps, are now a half-step b-c, a whole step c-d, a whole step d-e, and a half-step e-f.

The following is the broken-chord table of chords I IV II V V<sub>7</sub> I

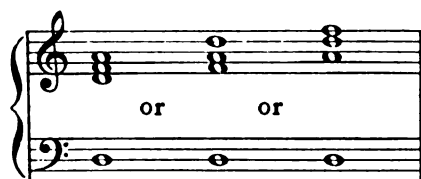


**EXERCISE 258.** Complete the following broken-chord melodies, using the chords I, IV, II, V, V<sub>7</sub>, I. Follow the voice-leading indicated in the broken-chord table given above, and be careful, in going from II to V, to move the upper voices to the next lower position of V.



**EXERCISE 259.** Write three similar broken-chord exercises in major and three in minor.

The chord II is treated harmonically as follows, with the root in the bass:



In minor, the chord II, being a Diminished triad, is seldom used with its root in the bass. Later in this Chapter we shall use the chord in minor, but in a different form. The following exercises are to be done in major only.

**EXERCISE 260.** Play the following examples in all major keys, while singing one of the voices. Notice that II in these exercises is preceded by IV, and is followed

by one of the Dominant chords, V or  $V_7$ , or by the  $I_4^6$  chord, which has strong Dominant feeling.

Exercise 1:  $I \rightarrow II \rightarrow I_4^6$  (D major)

Exercise 2:  $II \rightarrow V$  (B minor)

Exercise 3:  $II \rightarrow V_7$  (B minor)

In the following example, II follows I. There is no common tone between triads on adjoining degrees; so, in this case, the notes of I move to the notes of II in the position *below*. It is the same relative progression as that of chord IV progressing to chord V, where the upper voices move down.

3 2 7 1  
I II V I

**EXERCISE 261.** Play the above example in all keys.

**EXERCISE 262.** Write the following chord exercises in several keys, varying the position of the upper voices. Observe the following:

1. If chord changes, keep common tone in same voice, except,
2. In moving from II to V, disregard keeping common tone in same voice, and move all three upper voices *down*, to avoid Tritone.
3. In progression II- $V_7$ , common tone 4 is kept in same voice.
4. If there is no common tone, as in progressions IV-V and I-II, move upper voices contrary to bass.
5. If chord repeats, change position of upper voices.

1 I I | IV I | II II | V    2 I IV I | V- $V_7$  | I I II | V  
I IV | I II | V  $V_7$  | I ||    I II | IV I IV | V  $V_7$  | I ||

The progression  $II-I_4^6$  is poor in the following position:



account of the two fifths following each other. Avoid this position, choosing either of the other two positions. That is, avoid  $II-I_4^6$  with soprano 6-5, and use with soprano 2-1 or 4-3.

**EXERCISE 263.** Write two balanced chord-phrases introducing chord II. End first phrase on V, and end second phrase on I.

**EXERCISE 264.** Play the following in all major keys:

3	4		4	2		3	1		7
I	IV		II	V		I	I		V
1	5		3	2		1	7		1
I	I		I	II		I <sub>4</sub> <sup>6</sup>	V		I

To summarize:

I can be followed by any chord:

Common tone 1 between I and IV.

Common tone 5 between I and V.

Common tone 5 between I and  $V_7$ .

Common tones 1, 3 and 5 between I and  $I_4^6$ .

No common tone between I and II. Upper voices move down.

V can be followed by I or  $V_7$ :

Common tone 5 between V and I.

Common tones 5 and 7 between V and  $V_7$ .

$V_7$  can be followed by I:

Common tone 5 between  $V_7$  and I.

IV can be followed by I, V,  $V_7$ ,  $I_4^6$ , II:

Common tone 1 between IV and I.

No common tone between IV and V. Upper voices move down.

Common tone 4 between IV and  $V_7$ .

Common tone 1 between IV and  $I_4^6$ .

Common tones 4 and 6 between IV and II.

II can be followed by V  $V_7$ :

Common tone 2 between II and V disregarded. Upper voices move down.

Common tone 4 between II and  $V_7$ .

No common tone between II and  $I_4^6$ . Avoid progression with 6 in soprano of II and 5 in soprano of  $I_4^6$ . Upper voices move down.

$I_4^6$  can be followed by V and  $V_7$ :

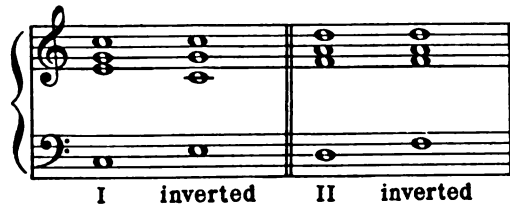
Common tone is 5 in each case.

**EXERCISE 265.** Write the harmonization of the following melodies. Place the two nearest harmonic notes beneath each melody-note, roots in the bass. Sing the pitch of each note while you write it. When written, sing each voice across, while playing the other three voices.

1.  $\underline{5}$  1 | 1 2 | 7 7 | 1 1 ||
2. 1 3 | 4 4 | 4  $\underline{7}$  | 1 1 ||
3. 3 5 | 6 6 | 5 5 | 5 1 ||
4.  $\underline{5}$  1 3 | 4 - 4 | 3 1 7 | 1 1 ||
5. 5 6 5 | 4 - 4 | 3 1 ||

In the chapter on the Six-Four Chord, we found the notes of the Tonic triad with the *fifth* in the bass. Another inverted chord that is very frequently used is chord II with its *third* in the bass.

The third of *any* triad may be placed in the bass; for example:



This first inversion of the triad, with the third in the bass, is called the *Chord of the Sixth*.

The sixth is the distance from the bass of the chord up to the root.

In the first example above, from the bass, E, up to the root, C, is a sixth, and the chord is figured  $I_6$ .

In the second example, from the bass, F, up to the root, D, is a sixth, and the chord is figured  $II_6$ . The other interval above the bass in a chord of the Sixth is a third; so this chord is sometimes indicated with the figures of both intervals,  $I_3^6$ ,  $II_3^6$ , etc.

The figure 6, when written to the right of a Roman numeral, shows that the third of the Triad is in the bass.

These chords are spelt as follows. In the key of C:

- |         |              |
|---------|--------------|
| I       | = C-E-G.     |
| $I_6$   | = C-E-G on E |
| II      | = D-F-A.     |
| $II_6$  | = D-F-A on F |
| III     | = E-G-B.     |
| $III_6$ | = E-G-B on G |

and so on.

When the three principal triads (that is, I, IV and V) are inverted, the third of each chord (now the bass note), being the weakest note of the chord, is *not* doubled. The inversion of these chords will be discussed in a later volume.

The chord which concerns us now, is the very usual first inversion of the Supertonic triad.

This chord, as we know, is composed of the notes 2-4-6. In a key, 4 is a stronger, more characteristic note than either 2 or 6. Therefore, we may double this note in

the first inversion of the chord. It will usually appear as follows:



The chord is D-F-A on F; and F (the third of the chord) is doubled.

Another reason for doubling the third of chord  $II_6$  instead of doubling its root, is that chord II is the relative minor of chord IV. Chord IV is one of the three principal triads of the key, and its most characteristic note is 4. Chord II has much of the Subdominant feeling (some theorists call it a substitute for IV), and this Subdominant feeling can be intensified by doubling the note 4.

The two positions of  $II_6$  that sound well are:



The other position,



with 4 in the center of the upper voices,

sounds thick and is to be avoided.

The  $II_6$  chord is used in minor as well as in major.

**EXERCISE 266.** Play the following examples in all major and minor keys. Sing the bass-line while playing chords, being careful to sing the bass of "Two-six" at the pitch of scale-degree 4. Notice that in the second example the voices move *up* from I to  $II_6$ . The effect is very similar to the progression I-IV in the first cadence, though softer.



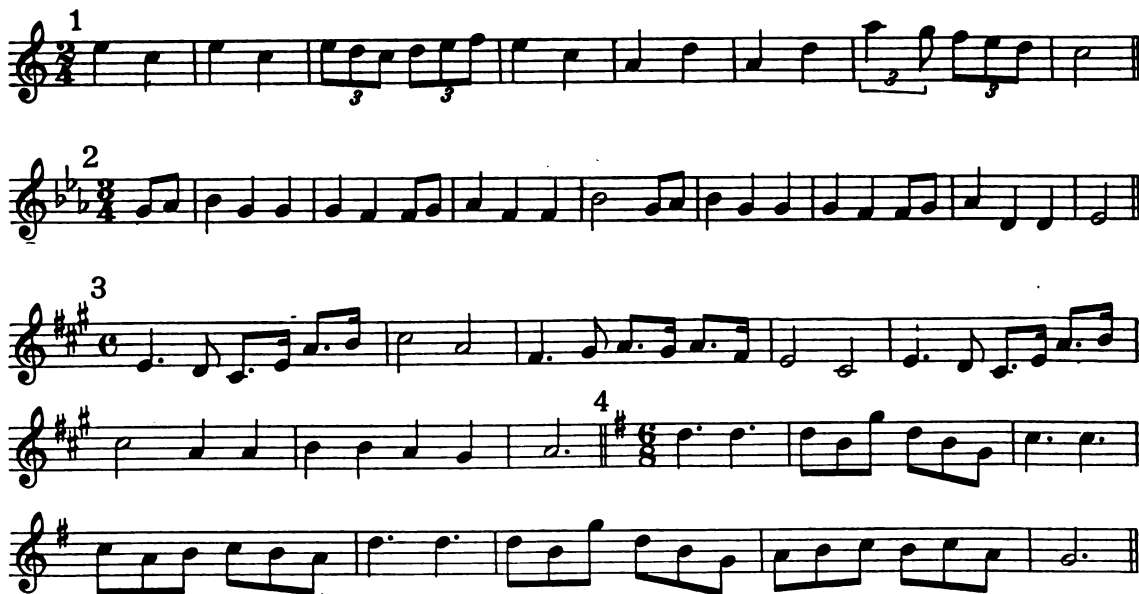
**EXERCISE 267.** Write a similar chord-progression in D major, and one in E minor. Make each exercise four or eight measures long, and introduce chord II<sub>6</sub> in each.

**EXERCISE 268.** Play this chord-succession in all keys, going from one key to the next in perfect rhythm. Keys C to F sharp, and G flat to C.

$$\overset{1}{I} \quad \overset{4}{IV} \quad \overset{2}{II}_6 \mid \overset{1}{I}_4 \quad \overset{7}{V} \quad \overset{7}{V}_7 \mid \overset{1}{I} \parallel$$

**EXERCISE 269.** The following melodies illustrate the use of chord II. The Supertonic chord (II or II<sub>6</sub>) appears prominently as the appropriate harmony in at least one measure of each melody.

1. Play the melody and the bass-line.
2. Cancel non-harmonic notes in the melody.
3. Play the melody (omitting non-harmonic notes) and the bass-line.
4. Sing the melody, while playing the bass-line.
5. Play the melody, while singing the bass-line an octave higher.
6. Play the accompanying chords, using the position given in the last exercise, while singing the melody.



**EXERCISE 270.** Write out the following in several major and minor keys:

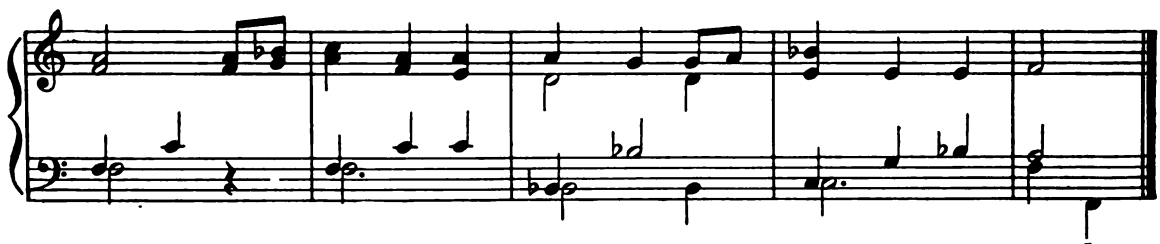
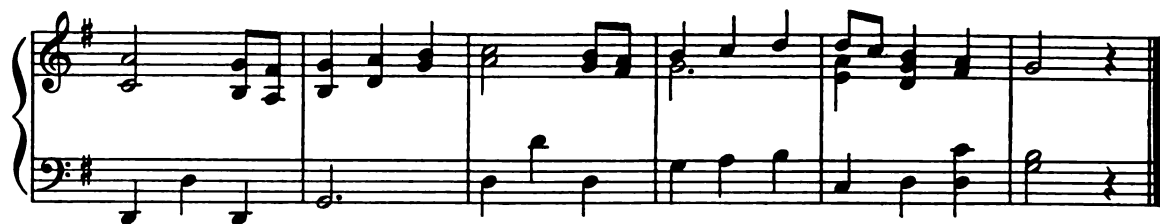
$$\begin{array}{l} I \quad I \mid IV \quad IV \mid I_4^6 \quad I_4^6 \mid V \\ I \quad IV \mid II \quad II_6 \mid V \quad V_7 \mid I \parallel \end{array}$$

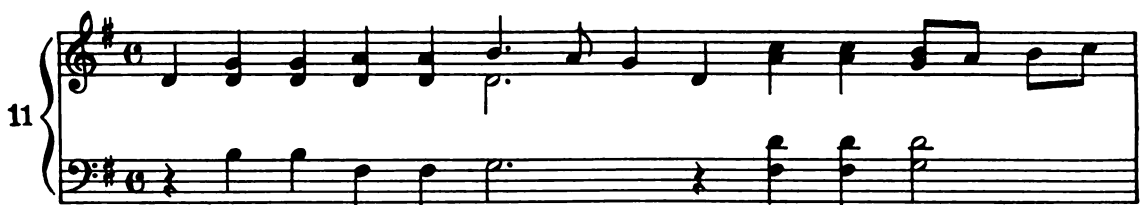
**EXERCISE 271.** Analyze the following pieces containing II or II<sub>6</sub>. Supply bars and meter signs if they are lacking. Decide keys. Write spelling of chords. Cancel non-harmonic notes. If the third of the II is in the bass, mark it II<sub>6</sub>. If any other chords, except II<sub>6</sub> and I<sub>4</sub><sup>6</sup>, appear in inverted form, mark the Roman numeral of the root only. The figuring for all inversions of chords will be studied later.











12

13

14

## CHAPTER TWENTY-SIX

## Review

## CHAPTER ONE. RHYTHMIC DESIGN.

1. Write the rhythmic design of each of the following words:

Important	Impossible
Cadence	Musical
Experience	Undone
Pupil	Require
Conclusion	Dominant
Conciliate	Supported
Interval	Pictorial
Misunderstand	Necessity
Problematic	Possible
Development	Recognizing
Intellect	Intelligent
Explain	Presented
Immune	Explanation
Beauty	Happily
Successful	Relief

2. Quote two measures of a melody in each of the following rhythmic designs:

1 2,    2|1, |1 2 3,    3|1 2,    |1 2 3 4,    4|1 2 3,    3 4|1 2

3. What is the rhythmic design of

Yankee Doodle,  
Home, Sweet Home,  
My Bonnie Lies Over the Ocean?

4. Does the same rhythmic design continue throughout an entire composition?

## CHAPTER TWO. PHRASING.

1. Put bars in the following lines of poetry, and write note-values beneath the syllables. State rhythmic design:

1. This is the forest primeval.
2. On either side the river lie  
Long fields of barley and of rye.
3. Ever let the Fancy roam,  
Pleasure never is at home.
4. The year's at the spring,  
And day's at the morn.
5. Now folds the lily all her sweetness up,  
And slips into the bosom of the lake.

2. Mark phrasing in the following melodies:



### CHAPTER THREE. MAJOR SCALES AND SIGNATURES.

1. What is a scale?
2. How many kinds of half-step are there? Illustrate on piano.
3. What is a key?
4. What is a tetrachord?
5. Name the sharp scales.
6. Name the flat scales.
7. What does signature mean?
8. What are the signatures of the following Major Scales: B $\flat$ , D, D $\flat$ , G, G $\flat$ , C, C $\sharp$ , C $\flat$ , G $\flat$ , B, D $\flat$ ?
9. Write the signature of the above scales in treble and bass clefs.
10. What major keys use the following signatures: 6 $\sharp$ , 2 $\flat$ , 2 $\sharp$ , 4 $\sharp$ , 4 $\flat$ , 5 $\sharp$ , 5 $\flat$ , 6 $\flat$ , 7 $\flat$ , 7 $\sharp$ , 3 $\flat$ , 3 $\sharp$ ?
11. Recite the notes of each major scale in this order: 1-7-6-5-4-3-2-1.
12. Recite the notes of each major scale one octave, beginning on 5 and ending on 5 above; that is, 5-6-7-1-2-3-4-5. In the key of D the notes are A-B-C $\sharp$ -D-E-F $\sharp$ -G-A.
13. Recite the notes of each major scale one octave from 4 down to 4.
14. Recite the notes of each major scale one octave from 3 up to 3.
15. The note C is 1 of the key of C. Recite this scale one octave from 1 up to 1.  
 C is 2 of B $\flat$ . Recite this scale one octave from 2 up to 2.  
 C is 3 of A $\flat$ . Recite this scale one octave from 3 up to 3.  
 C is 4 of G. Recite this scale one octave from 4 up to 4.  
 C is 5 of F. Recite this scale one octave from 5 up to 5.  
 C is 6 of E $\flat$ . Recite this scale one octave from 6 up to 6.  
 C is 7 of D $\flat$ . Recite this scale one octave from 7 up to 7.
16. In the same manner, recite the seven scales in which the note G occurs. In each case begin and end on G.

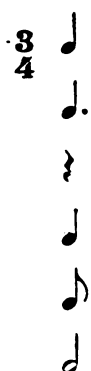
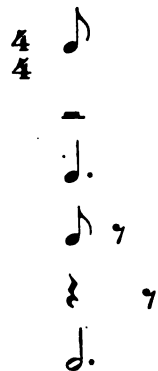
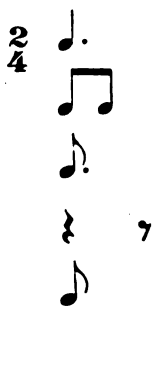
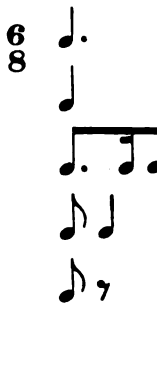
17. Write the seven scales in which the note A occurs. Begin and end each scale on its own keynote.
18. 7 of D is 3 of a scale whose signature is—?
19. 5 of B flat is 3 of a scale whose keynote changed enharmonically is 6 of—?
20. 7 of the key of A flat is 2 of—?
21. Recite the *names* of the seven scale-steps.
22. In what two scales does each of the following tetrachords occur D $\flat$ -E $\flat$ -F-G $\flat$ , A-B-C $\sharp$ -D, F $\sharp$ -G $\sharp$ -A $\sharp$ -B.
23. Place the note G $\sharp$  (or A $\flat$ ) in seven scales.
24. Name the Mediant and the Submediant in each of the following keys: A $\flat$ , G, E $\flat$ , F $\sharp$ , D.
25. The Leading-tone in each of the following keys is the Supertonic of what key? G, A $\flat$ , E, B $\flat$ .
26. The Dominant of G is the Subdominant of a key whose leading-tone is—?

#### CHAPTERS FOUR AND SEVEN. TIME-VALUES.

1. What three symbols express time-values in music?
2. What is meant by meter-sign?
3. Write an example of each of the following:

Quarter-note,  
Half-rest,  
Whole-measure rest,  
Eighth-dot (two ways),  
Sixteenth-note,  
Quarter-dot (two ways).

4. Write ten examples of time-values in  $\frac{3}{4}$  meter, and recite the values in each example.
5. Complete the following measures, using notes, rests, or dots.

$\frac{3}{4}$ 	$\frac{4}{4}$ 	$\frac{2}{4}$ 	$\frac{6}{8}$ 
---	---	---	---

6. What is the difference between simple meter and compound meter?
7. Write a list of the simple meter-signs.
8. Write a list of the compound meter-signs.
9. Quote two measures of some melody in each of the following meters:
 

2	9	6	12	4	3
4	8	8	8	4	4
10. What is the unit of beat in each of the following meters:
 

9	3	3	4	12	6
8	4	8	4	8	8



4. How many intervals occur in the major scale? Enumerate them.
5. Define and illustrate a perfect consonance, an imperfect consonance, a dissonance.
6. What does resolution mean?
7. What is the peculiar quality of the interval 4 up to 7? Why has it this quality?
8. Name the following intervals:

All major Thirds in the key of E flat,  
 All minor Sixths in the key of B flat,  
 All major Sixths in the key of D,  
 All minor Seconds in the key of G.

9. What is the difference between a melodic interval and a harmonic interval?
10. Name the melodic intervals in the following melody:



11. Which of the following intervals is a Fourth, and why? C up to F#, or C up to Gb?
12. Augment the following intervals:


C# up to F #,  
 G up to C,  
 Db down to Ab.

13. Invert each of the above and name the inversion.
14. Begin on F, major Third down, perfect Fourth up, minor Third up, change enharmonically, is mediant of a key, whose Dominant triad is—? *Answer*, C-E-G.
15. Classify the following intervals in all major keys in which each occurs:



16. Write a chain-question on intervals; 10 items long.

## CHAPTER NINE. OVERTONES.

1. What have overtones to do with the study of Melody?
2. Why is the understanding of overtones necessary to the study of Harmony?
3. Demonstrate on the piano the presence of overtones by means of sympathetic vibration.
4. The fundamental vibration of the tone  is 32 times a second.

How many times a second does each of the first seven overtones vibrate?





2. Write the Perfect Authentic Cadence in A flat and in E.
3. Write an Imperfect Authentic Cadence in E flat and in B.
4. Sing the following chords down vertically, using number-names:



5. Write a chord-phrase in G major based on this succession:

I-IV-I-V<sub>7</sub>-I.

6. Sing the following broken chords and the resolution of each. Use number-names.

Keep the same melodic shape in the resolution as in the chord.



## CHAPTER SIXTEEN. NON-HARMONIC NOTES.

1. What are non-harmonic notes?
2. Rewrite the following melody, introducing non-harmonic notes:



3. Rewrite the following melody several ways, introducing different non-harmonic notes in each version:



4. The following is the melodic outline of a familiar melody. What is the melody? Rewrite it as it is usually sung:



## CHAPTER SEVENTEEN.

1. Analyze the following pieces, which are harmonized with the chords I V V<sub>7</sub>:

1

2

## CHAPTER EIGHTEEN. SUBDOMINANT TRIAD.

1. Sing harmonization of the following melodies, singing the two nearest chord-notes beneath each melody-note.

| 1 1 | 1 5 | 6 5 | 5.  
 | 3 5 | 6 4 | 3 4 | 3.  
 | 1 3 5 | 6 4 6 | 5 5 7 | 1.  
 | 1 3 | 4 4 | 3 4 | 3.

2. Write altos to the following sopranos:

1

2

3

3. Write the accompaniment to the following melody:



4. Analyze the following piece:

#### CHAPTER TWENTY-ONE. MINOR SCALES AND CHROMATIC SCALES.

1. How many forms of minor scale are in common use?
2. Describe each.
3. Illustrate each, using D as keynote.
4. What does "relative minor" mean? Illustrate.
5. What does "tonic minor" mean? Illustrate.
6. What does "accidental" mean as applied to minor scales? Illustrate.
7. The tonic minor of B major is also the relative minor of what major scale?
8. The relative minor of B major is the tonic minor of what major scale?
9. What are the signatures of the following keys: D major, D minor, B $\flat$  major, G minor, G major, E minor, F $\sharp$  major, F $\sharp$  minor?
10. Spell the tonic triad of the major scale and of the minor scale, using each of the following signatures:  
1 $\sharp$ , 2 $\flat$ , 4 $\sharp$ , 3 $\flat$ , 5 $\flat$ , 5 $\sharp$ , 3 $\sharp$ , 6 $\flat$ , 6 $\sharp$ .
11. E is 3 of a certain minor scale. This note is the leading-tone of what key? Which is the relative minor of—? Which is 5 of what minor key? Whose seventh degree in the melodic form coming down is what note?
12. Write a similar chain-question on minor scales.
13. Write the melody of "America" in E minor.
14. Write the melody of "Yankee Doodle" in D minor.



5. Write a simple soprano above each of the following altos:



6. After completing each of the last two exercises, play the soprano while singing the alto; then play the alto while singing the soprano.

#### CHAPTER TWENTY-FOUR. THE SIX-FOUR CHORD.

1. In what respect does this chord differ from the other chords studied?
2. Where is this chord most frequently used?
3. Describe the progression of the voices when the chord resolves.
4. What note is doubled in this chord? Why?
5. Is a chord to be determined solely by the notes heard simultaneously, or does context have something to do with the matter?
6. Is the first chord in the following 4-measure passage—the C major triad, C-E-G, or is it the E minor triad with C as a non-harmonic note? What reasons have you for your analysis?



7. Play the following chords in all minor keys:  $\begin{matrix} 1 & 5 & 6 & 1 & 1 & 7 & 1 \\ I & I & IV & IV & I & V_7 & I \end{matrix}$

#### CHAPTER TWENTY-FIVE. SUPERTONIC TRIAD.

1. Spell the II chord in A major, and the II chord in A minor. What is the difference between the two chords?
2. Does a diminished triad sound well with its root in the bass?
3. How is the II chord inverted?
4. In G major the Supertonic triad is A-C-E; to what other triad in the key is it most closely related?
5. What is the most usual progression of the chord II? Of II<sub>6</sub>?
6. The most usual progression of chord V is to chord I, the root of I being a fifth below the root of V. Is there a similar tendency of root-progression in the usual resolution of chord II? Illustrate.
7. Play the following in all major keys while singing one of the voices:



8. When the Supertonic triad moves to the Dominant triad there is a common tone between the two chords. Is this tone retained in the same voice? If not, why not?
9. What is the melodic tritone in the key of F?

10. What is the harmonic tritone in the key of G?  
 11. Play the following in all minor keys while singing one of the voices.

$\overset{1}{I} \mid \overset{2}{II}_6 \overset{7}{V} \mid \overset{1}{I} \overset{5}{I} \mid \overset{6}{IV} \overset{5}{V} \mid \overset{5}{I} \parallel$

12. What is the progression of the three upper voices in moving from IV to V? What will the progression probably be in moving from I to II?  
 13. Play the following in several keys, varying the position of the upper voices:

$\begin{array}{c} I \ I \mid II \ II \mid V \ I \mid V \\ I \ I \mid IV \ II_6 \mid V \ V_7 \mid I \parallel \end{array}$

14. Write the chord background of the following melodies:

1

2

3

15. Analyze the following pieces harmonized with the chords thus far studied:

1

2

3

*mf* *p* *mf*

*cresc.*

4

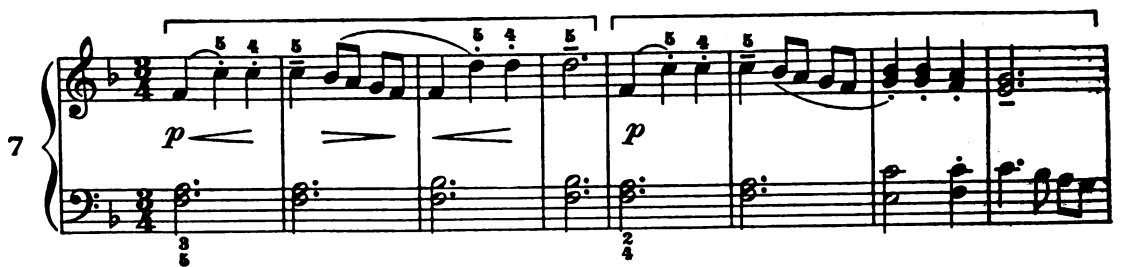
*mf* *p* *p*

*p*

5

*p*





Andante Allegro

8

9

*mf* *cresc.* *p* *mf* *f*

10

*mf*

*f*

*mf*

*f*

*p*

*f*

*p*

*f*

*cresc.*

*ff*



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*From Bach to Debussy*

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